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The Phæacians of Homer

THE PHÆACIAN EPISODE

OF

THE ODYSSEY

AS COMPRISED IN THE
SIXTH, SEVENTH, EIGHTH, ELEVENTH, AND
THIRTEENTH BOOKS

WITH
INTRODUCTION, NOTES, AND APPENDIX

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PREFACE.

SINCE the usual curriculum of the American college requires that some portion of the Iliad shall be read by candidates for admission, the Odyssey comes, in natural sequence, within the first year's course after entrance. The present edition of the Phæacian Episode is the outgrowth of several years' experience in teaching classes in such a course, and the aim throughout has been to meet the wants which this experience has demonstrated. To lay a foundation of grammatical knowledge upon which the student could tread firmly and securely in his subsequent course has been deemed the first essential. For this purpose, constant reference to the grammars has been made, and occasional questions introduced to direct attention to particular points. Road-building is as indispensable as it is laborious; but it must not be forgotten that the adjacent regions may be full of interest, profit, delight—nay, that the former is only a means to an end; the latter offer the real fruit to be plucked day by day as the work goes on. This is signally true of the Homeric field, where we wander beside the fountains from which such copious floods stream down the centuries along all the highways of civilization to our own day. After all the diversity of opinion touching the date of the Homeric poems, most scholars have regarded them as substantially the product of a single age, and "contemporary evidence for the phenomena of primitive Greek civilization;" as such they are treated in the accompanying notes. Like the poet's own Calypso's isle, they present a region so fair

that even a god might stay his steps to gaze in delight upon it, as it lifts itself on high, the *omphalos* of a sea of time that stretches on through many a generation, with scarce a resting-place for the foot of the adventurous traveller, till the shores of historic Hellas emerge into view. These many generations, now so dark to us, teemed with the ferment of change that was fraught with momentous consequence to later days. Looking upon the poems as standing thus remote and apart, at the very gate of our dawn, how manifold are the questions with which the student may turn his inquiring gaze towards the resplendent Eos, coming to announce its light unto men! Rightly to understand historic Greece, the inquirer must know all the nooks and corners of this Dawnland; and rightly to search these out, he must take the poems as his main authority, and not confuse the later with the earlier, but recognize once and always the wide expanse that lies between dawn and midday, the rosy-fingered and the bright serene. To train the student in these methods of investigation, to set before him the means of becoming familiar with the ways of thinking, feeling, acting, in that wondrous Dawn Age, and of making his work a real literary study—these are some of the aims embodied in the notes. That the student in college has both time and inclination for work of this kind is fact, not theory.

In preparing the notes, I have had constantly before me the commentaries of the Scholiasts and Eustathius, of Nitzsch, Ameis, Faesi, and Düntzer, of Hayman, and of Merry in his school edition of the first twelve books of the Odyssey. Merry's large edition did not appear until the notes on the Sixth, Seventh, and the larger part of the Eighth Book were completed, so that little use was made of it. To these authorities are to be added especially Gladstone's Studies on Homer and the Homeric Age, and his Juventus Mundi, the first two volumes of Mure's Critical History of Greek Literature, the

Realien of Friedreich and of Buchholz, Seiler's Homerisches Wörterbuch, and the Index Seberi, that marvel of patient toil. From these sources and many others information has been freely drawn whenever it came within the scope of my plan. To work upon the materials gathered by our predecessors is the privilege and the duty of a later day. It is not easy to say anything new on the subject of Homer. The field has been dug to the lowest subsoil. Yet there is something still left to a close study of the text and the purpose of the poet. To any who may differ with me on questions of mere opinion, I can only say with the ancient poet,

σοὶ μὲν ταῦτα δοκοῦντ' ἔστω, ἐμοὶ δὲ τάδε.

As to matters of fact, I have labored hard to eliminate errors; doubtless many will be discovered still by keener eyes. We all strive after accuracy; it is a hard thing to attain.

The text followed is that of Dindorf, with a few changes mentioned in the notes.

I take pleasure in acknowledging the courteous permission extended me by General di Cesnola to use the plates from his "Cyprus," and my thanks are also due to Messrs. Charles Scribner's Sons for a similar favor in the case of the "Troy" and "Mycenæ" of Dr. Schliemann. The cuts from these recent and valuable sources for Homeric illustration will, I think, add largely to the value of this work.

AUGUSTUS C. MERRIAM.

COLUMBIA COLLEGE,
May, 1880.

INTRODUCTION.

I.

AN OUTLINE OF THE HOMERIC QUESTION.

ἐν δ' ἔρις, ἐν δ' ἀλκή, ἐν δὲ κρυόεσσα ἰωκή.

Homerum Colophonii civem esse dicunt suum, Chii suum vindicant, Salaminii repetunt, Smyrnæi vero suum esse confirmant; itaque etiam delubrum ejus in oppido dedicaverunt: permulti alii præterea pugnant inter se atque contendunt.—Cic. Arch. 8.

This familiar passage well represents the uncertainty that prevailed in antiquity relative to the birthplace of Homer; in the dates, likewise assigned to him, we find a diversity of some 450 years, from before B.C. 1104 to B.C. 684. Lycurgus is said to have brought the poems from Asia Minor or Samos to Sparta, and we hear of their recitation by rhapsodists at Sicyon about B.C. 600, and Solon, soon after, introduced improved regulations with regard to their recitation at Athens. Peisistratus is accredited with a recension of the poems, under the editorship of Onomacritus, Conchylus, Zopyrus, and Orpheus of Croton; and their contemporaries Xenophanes of Colophon and Theagenes of Rhegium wrote commentaries on the text. Subsequently many editions were made, among them one by Aristotle for Alexander the Great, and numerous changes were wrought in the text, until it came into the hands of the Alexandrian grammarians, who fixed it in the form we now possess, making it their aim to return as far as possible to the Peisistratidean recension.

In early days, several poems of the Epic Cycle went under the name of Homeric, until the critics rejected all as ungenuine except the Iliad and Odyssey. These were attributed to Homer by

the consentient voice of antiquity, save of a few who were called Chorizontes, or Separatists, of whom two only are named, Xenon and Hellanicus. They thought that the two poems were by separate authors; but in this they were controverted by the Alexandrian School, notably by Aristarchus, with such arguments that the subject appears to have been laid at rest, and Homer sat like a god unshaken on his throne till modern days. Vico, Casaubon, Bentley, Hedelin, first cast doubts on the authorship of the poems, but theirs were conjectures thrown out at random, without any sound arguments to support them. But, soon after the Venetian Scholia on the Iliad were discovered and published, F. A. Wolf, of Halle, put forth his famous Prolegomena, or Introduction to Homer, in 1795. In this he undertook to show that the Iliad and Odyssey were not two complete poems, but small, separate, and independent epic songs, celebrating single exploits of heroes, and written down and united as the Iliad and Odyssey for the first time by Peisistratus. This position, supported as it was by arguments both plausible and acute, startled the whole literary world by its boldness and apparent novelty, and it not only won for itself many converts, but excited strong opposition. War was soon declared between the two camps, and the struggle has raged with varied tide of success up to the present day.

The arguments of Wolf may be classed under four heads:

1. Without the art of writing, these poems are too extensive and complicated to be either composed or transmitted; and throughout their whole extent everything is calculated to be heard, and nothing to be read. No epitaphs nor any other inscriptions are mentioned, and coins are unknown. When the Greek heroes are casting lots for a champion to engage in the single combat with Hector (Η 181–89), that of Ajax, which leaps forth first, has to be handed round by the herald till it comes to Ajax himself before it is recognized. Wolf says that if this had been anything like writing, the herald would have read it aloud at once. So the "folded tablet" of Ζ 169 contained *notas seu signa quædam, non veram scripturam literarum.* Hence writing was entirely unknown at the time of the Trojan War, and could

not have been common when the poems were composed; indeed, it only came into vogue with the introduction of prose composition. (Prolegom. xix, xx.)

To this it has been answered:

Writing is not indispensable to the composition of the Iliad and the Odyssey. Long poems have been known to be composed and kept in mind for some time without being committed to writing, and the lays of the Icelandic skalds were preserved for more than two hundred years by oral transmission. One of the songs of the Kalmuk Tartars sometimes lasts a whole day. Again, this could be done much more easily in times when the artificial aid of writing was absent and the memory was more carefully trained and exercised. Indeed, there were Greeks of the historic period who knew the poems by heart, as Niceratus in Xenophon's Symposium. But it is at least open to doubt whether Wolf's view of the late introduction of writing into Greece is not overstated.

2. The bard would have no inducement to compose works so extensive, since they could not be read, and the only opportunity for their being heard would be at banquets and festivals, at which it would be possible to recite but a small portion. (Prolegom. xxvi.)

To this it has been answered:

Musical contests were wont to be held, connected with great national festivals, at which thousands assembled, anxious to hear and patient to listen. The Athenians could hear at one festival in succession nine tragedies, three satyric dramas, and as many comedies. Nay, such masterpieces would be sufficient of themselves to gather such an audience.

3. Before the time of Peisistratus the poems did not exist as a whole. (Prolegom. xxxiii.)

To this it has been answered:

An Iliad certainly did exist before the First Olympiad. The regulations of Solon presuppose a certain definite form for both poems. The task of Peisistratus was restoration, not creation. He did not produce a combination that had not existed previ-

ously, but he settled it anew after it had been disturbed by the uncertainties of oral transmission. His act was more political than literary.

4. Both Iliad and Odyssey exhibit a lack of unity, traces of later interpolations and of the piecing-together of different parts, as well as many contradictions and inconsistencies. (Prolegom. xxvii–xxxi.)

To this it has been answered:

Many of the greatest critics have extolled the structure of both Iliad and Odyssey, as exhibiting that unity which is born of the highest art. Contradictions and discrepancies may tell as much for the poet as against him. We accept them in Virgil, Dante, and Shakespeare, although the works of these poets were all committed to writing at the very first. The poet is carried away by his own thought; he cannot descend to all the minutiæ of detail. But while it is impossible to regard the Homeric poems as a mosaic work, however perfect the joints, it is likely enough that in course of transmission many lines or whole scenes may have crept into the text, or have been designedly interpolated. Those who are influenced by the list of discrepancies forget to assign due importance to the remarkable uniformity and consistency that run through the various characters, not only of each poem separately, but in both alike, where the same personages appear in the two. It is not denied that Homer is indebted to tradition and to existing songs for many of the adventures of his heroes, and for a few broad outlines of their characters; but to weave this material into a harmonious epic, with all the nice discrimination of character and the balancing of one against the other, is the work of the highest genius. One great epic poet is the pride and boast of a nation; if many authors combined to produce the Iliad and Odyssey, the combination were marvellous, unexampled, and incredible.

Lachmann, starting from the position assumed by Wolf, has carried out to its legitimate conclusion the work which Wolf left unperformed, though he lived a comparatively long life after the publication of his Prolegomena. Lachmann professed to detect in the Iliad eighteen separate and independent lays, by different authors and without any mutual connection. Each lay, originally complete in itself, was afterwards expanded, till, after many years of oral transmission (greatly facilitated by the work of the Homeridæ and other guilds of poets and reciters), the whole was thrown into its present shape by the recension of Peisistratus.

Though the Odyssey has been treated somewhat similarly, the patches have been deemed larger, and therefore less numerous. Hennings finds in it two distinct epic poems, pieced more or less closely together, i. e. a Telemacheia and an Odysseia. Kirchhoff discerns an original and early nucleus of considerable extent, describing the return of Odysseus. This was added to by a later poet of less power who preceded the first Olympiad. A third poet, about the thirtieth Olympiad, added the parts relating to Telemachus, and considerable other matter.

Grote was of opinion that the two poems were by different authors, but were to be assigned to the same age. While he has no doubt about the unity of the Odyssey, he advances the theory that the Iliad is composed of an original Achilleid, which consisted of Books I., VIII., XI.–XXII. About this were built Books II.–VII., X., XXIII., and XXIV., like additions to a house, forming the Iliad proper; but the entire edifice was constructed within the same generation, whether by the same or different hands. The Ninth Book, however, was an unsuitable and later addition.

Since then, Paley has attempted to show that our Iliad and Odyssey are later than Peisistratus, and, in fact, must have been put into their present shape in or about the time of Pericles.

Still more recently, Geddes, in his "Problem of the Homeric Poems," taking the theory of Grote as his ground-work, seeks to prove that the Achilleid is an older poem, composed by a Thessalian bard, while the remaining books of the Iliad and all the Odyssey are the work of an Ionian, "none other than the Homer whom all ages have conspired to reverence."

Among other names that may be classed with the followers of the Wolfian theory, with its various modifications, may be mentioned F. Schlegel, Heyne, W. Müller, Thiersch, Hermann,

Ritschl, Köchly, Düntzer, G. Curtius. In the opposing camp are found Goethe, Schiller, Kreuser, Voss, K. O. Müller, Welcker, Nitzsch, Ameis, Coleridge, Clinton, Thirlwall, Mure, Blackie, Hayman, Gladstone. In our own country, Dr. Charles Anthon, towards the close of his life, was a cautious Wolfian; President Felton a pronounced believer "that the Wolfian theory has not an inch of ground to rest upon."

II.

SUMMARY OF THE ODYSSEY.

α.

The poet invokes the Muse to tell of the hero who, after ten years spent far from home in the siege of Troy, and ten years of wanderings in distant seas, winning knowledge of cities and men, is still an exile in the island of Calypso, where he has been detained for the last seven years, and where he is weeping his life away in longing for the dear native land he cannot reach. Poseidon is his enemy, for the blinding of Polyphemus, and it is in his absence among the Æthiopians that Athene declares, in the council of the gods, that the fated time has come for the return of Odysseus, and urges Zeus to send Hermes to Calypso with an order for his release. She goes herself to Ithaca, where nothing has been heard from the absent king since his departure from Troy, and where all but the constant-hearted Penelope and her son Telemachus, whom Odysseus had left but a babe at his departure, have abandoned every hope of his return. For three years one hundred and eight young nobles of Ithaca and the surrounding islands have been daily frequenting the palace as suitors for the hand of Penelope, growing more insolent for every refusal of the queen to decide among them. Hither Athene comes in the guise of Mentes, an old-time guest-friend of Odysseus, and, after entertainment by Telemachus, tells him to call a public assembly and enter a protest against the oppression of the suitors, and then undertake a journey to Pylos and Sparta, to seek tidings of his father. She then disappears, Penelope descends for

a moment from her upper chamber to entreat the bard Phemius to stay his mournful song of the Woe of the Achæans, and Telemachus surprises the suitors by his bold words among them. The day comes to a close; the suitors depart into town for the night; and Telemachus retires to rest, pondering the great event of his projected voyage.

β.

On the following morning, Telemachus calls an assembly, in which he makes his maiden speech, denouncing the suitors and requesting a ship for his voyage. Antinous and Eurymachus, the leaders of the suitors, justify their own conduct by throwing the blame on Penelope, who, after authorizing the wooing by a promise to select a husband on completion of her pretended web, had treacherously failed of performance. They carry everything before them in the assembly, and refuse the request of Telemachus for a ship. Athene, however, in the guise of Mentor, borrows one for him from Noemon, and gathers a crew at evening. Telemachus visits the store-room, where he discloses to the old nurse Eurycleia his intended departure, but enjoins secrecy upon her, procures provision for the journey, and sets sail in the evening with Athene-Mentor as his guide.

γ.

He arrives in the morning at Pylos, and finds Nestor and his people on the sea-shore offering a hecatomb to Poseidon. Nestor recounts the fate of the heroes of Troy, all of whom had either perished or resettled in their native seats, except Odysseus, of whom he has heard nothing since they came as far as Tenedos together, on his way home, but there parted. Athene, disappearing, is recognized by Nestor, and he offers to her a rich sacrifice on the following day. He advises Telemachus to visit Menelaus at Sparta, supplies him with horses and chariot for the journey, and sends his youngest son, Peisistratus, as his companion. They rest the first night at Pheræ.

δ.

Late the next day they reach Sparta, where they find Menelaus celebrating the marriage of his daughter Hermione with Neoptolemus. Menelaus had returned home after eight years' wander-

ing about Cyprus, Phœnicia, Egypt, and Libya, gathering such wealth of presents that his palace was marvellously adorned. While he is entertaining the guests, Helen enters the hall in great state, and immediately recognizes Telemachus by his likeness to his father. Next day, Menelaus relates his travels, and acquaints Telemachus with what he had heard from Proteus, the prophetic sea-god, of Odysseus' detention in the island of Calypso, and he urges his remaining at Sparta for a time, promising gifts. Here the scene shifts to Ithaca; and the suitors learn, for the first time, of the voyage of Telemachus from Noemon, who asks them when Telemachus will be back. They thought him out in the country visiting his farm. Antinous proposes to waylay him on his return, and they all assent. He accordingly fits out a vessel for that purpose, and takes his station at the island Asteris in the channel. Penelope, informed by the herald Medon of the plot against her son, is wild with grief, till comforted by a dream sent by Athene.

ε.

Athene again, in the council of the gods, reminds Zeus of the detention of Odysseus, and he now despatches Hermes to Ogygia, where he commands Calypso to send the hero on his way homeward. She reluctantly furnishes Odysseus with implements to build a vessel, which he constructs within the space of four days, and then sets sail. For eighteen days he voyages the vast deep with a favorable breeze, till he sights the land of Scheria in the distance, when he is espied by Poseidon, who is just returning from the Æthiopians. The deity, in his wrath, raises a storm that scatters the timbers of the vessel like chaff upon the threshing-floor. Odysseus, stripping off his garments, swims on for two days, aided by the magic scarf of the sea-goddess Ino, till at last he makes land at the river-mouth, at some distance from the city of the Phæacians. Here he falls fainting from utter exhaustion. When he revives, he seeks a neighboring covert, and falls asleep ensconced in a heap of leaves.

ζ.

Nausicaa, daughter of Alcinous, king of the Phæacians, warned by Athene in a dream, descends in the morning, with her damsels,

to the river-mouth, to wash the family vestments. Odysseus, roused by their voices, awakes and implores her protection. She supplies him with food and raiment, and instructs him to follow her to a grove near the city, where he is to remain till he thinks she must have arrived at the palace.

η.

The princess, reaching home, proceeds to her chamber, and Odysseus, entering the town, is met by Athene in the guise of a girl, and conducted to the palace, where he is hospitably received by Alcinous, and promised convoy home. The queen, Arete, recognizes the garments given him by Nausicaa, and questions him about them. He relates his voyage from Ogygia, his shipwreck, and the succor given him by Nausicaa.

θ.

On the morrow he is handsomely entertained with song and games, is presented with rich gifts, which Arete packs in a chest, and is told by Alcinous that he must disclose his name and native land, that the marvellous ship, already prepared for convoying him, may take him to his destination.

ι.

The hero complies with the request, and relates his departure from Troy, his attack on the Ciconians of Thrace, his seizure by storm-winds when rounding Malea, whence he is swept out of his course to the land of the Lotophagi, and his adventures in the cave of Polyphemus, from which he escapes after blinding the monster.

κ.

Odysseus next describes his arrival at the island of Æolia, and his hospitable reception by the Steward of the Winds, who at parting gives him the adverse gales secured in a bag. The good intentions of Æolus are frustrated by the folly of the crew, who open the bag, and the fleet is driven back to the island. They then sail on to the port of the Læstrygonians, by whom the whole fleet is destroyed, with the exception of the hero's own

vessel and crew. He next arrives at the island of the enchantress Circe, where, after baffling her magic arts by the aid of Hermes, he is entertained a whole year.

λ.

By the advice of Circe, Odysseus proceeds to the realm of Aïdes, to consult the seer Teiresias regarding his future destinies. After sailing for a day from Circe's isle, he arrives at the mouth of Oceanus, near which he finds the entrance to the underworld, whence the spirits of the dead are sent up to be seen and questioned. First comes Teiresias, then the ghosts of heroines of the past; among them his mother, who tells him of her death through heart-sick longing for him. After he has told how these passed before him, the hero pauses; but, being urged to proceed, he relates his dialogue with Agamemnon and Achilles, and how he saw Ajax, Heracles, and other heroes, till, terrified lest he might see the Gorgon, he retreats to his ship and returns to Circe's abode.

μ.

Leaving there with directions from Circe as to his homeward route, he sails past the Sirens and the Cyanean Rocks, between Scylla and Charybdis, which he escapes with the loss of six men devoured by Scylla, and reaches at last the island Thrinakia, where the Sun-god pastured his cattle. Odysseus had been warned by Circe not to slaughter any of these, and so he informed his companions; but they, long wind-bound and hungered, one day, in his absence, commit the sacrilegious act. The flayed skins crept about of their own accord, and the flesh lowed upon the spits. On again setting sail, the vessel is destroyed by Zeus, and Odysseus alone escapes and is carried to the island of Calypso. Here his story ceases.

ν.

Next morning more presents are given him, and he is feasted through the day. At nightfall he embarks on the galley, whose speed is that of thought, and at early dawn is set ashore fast asleep in a harbor of Ithaca, together with his valuables. As the Phæacian galley is entering the harbor on its return home,

Poseidon smites it into a rock. Odysseus, awaking, is accosted by Athene, who informs him of his son's absence in Sparta, and of the ambush of the suitors. She promises her assistance in his schemes of vengeance, and, transforming him into an aged beggar, she bids him proceed to the steading of his swineherd, Eumæus, while she goes to Sparta to send Telemachus home.

ξ.

Odysseus, on approaching the steading of Eumæus, is attacked by the dogs, but is protected and hospitably entertained by the swineherd, who still faithfully and lovingly remembers his lord, but despairs of ever seeing his face again. The beggar assures him with an oath that Odysseus will return shortly, and relates a series of fictitious adventures, in the course of which he professes to have just heard of Odysseus in Thesprotia.

ο.

Athene warns Telemachus to return home, avoiding in his voyage the ambush of the suitors; and, on reaching Ithaca, to visit the swineherd first. Accordingly, after receiving presents from his host and hostess, he retraces his former route with Peisistratus, and arrives at Pylos. When about to embark, he is accosted by the seer Theoclymenus, a fugitive from Argos on account of homicide, to whom he affords a passage to Ithaca. The vessel escapes the ambush by a circuitous course. The same evening Eumæus relates how he was kidnapped in early boyhood from his father's palace in Surie, sold to Laertes, and brought up in the family. At dawn Telemachus lands, sends on his galley to the city, and proceeds direct to the swineherd's dwelling. Theoclymenus, before parting, prophesies the speedy restoration of the affairs of Odysseus.

π.

Telemachus finds Odysseus at breakfast with Eumæus, whom he sends to apprise Penelope of his return. Odysseus, restored by Pallas to his natural form, reveals himself to his son, and they concert measures for the destruction of the suitors. In the meantime, the vessel of Telemachus enters the port of Ithaca, and soon after the suitors' galley, disappointed of its object, re-

turns. Antinous proposes a fresh attempt on the life of Telemachus, but is dissuaded by the less depraved Amphinomus. Penelope, informed by Eumæus of the arrival of Telemachus, reproaches the suitors with their designs against her son's life. Eumæus, in the course of the evening, rejoins Telemachus and Odysseus, now retransformed by Athene into a mendicant.

ρ.

Telemachus walks into town next morning, takes Theoclymenus to the palace, and repeats to his mother what he had heard from Menelaus. Theoclymenus renews his prophecy of the hero's speedy return. Eumæus and Odysseus set out later in the day for the town; and at the fountain the hero is insulted by Melanthius, one of his own goatherds. Arriving before the palace, Odysseus is recognized by the old hound Argus, who dies for joy at the sight. Within, as he begs among the suitors, he is insulted and struck by Antinous. Penelope hears the blow, inquires about the stranger from Eumæus, learns that he professes to bring tidings of her husband, and appoints an interview with him for that evening.

σ.

The public beggar Irus appears and seeks to drive Odysseus away. He is egged on by Antinous to fight Odysseus, and receives a frightful punishment at the hero's hands. Penelope, counselled by Athene, makes her appearance to chide the suitors for wooing without presents. Her words and her beauty win rich gifts, which are presented on the spot. Eurymachus, scoffing at Odysseus, is met with words so bold that he becomes enraged, and hurls a stool at him, but it strikes the cup-bearer. Telemachus calms the tumult, and gets rid of the suitors for the night.

τ.

Odysseus and Telemachus, when left alone, remove the weapons from the palace hall. Penelope appears, and her maid Melantho treats Odysseus with derision, but is sternly rebuked by her mistress. The queen explains to him her stratagem of the web, and he wins her confidence by professing to have entertained

her husband in Crete on his way to Troy, and by describing the garments he wore. She orders a foot-bath for him, and this is given him by his old nurse Eurycleia, who recognizes him by a scar received in his youth from the tusk of a boar when hunting on Parnassus; but, warned by Odysseus, she conceals the discovery. Penelope resolves to entertain the suitors on the morrow with a contest of archery, in shooting with the bow of Odysseus between the horns of twelve double-bladed axes, the winner to have a prior claim to her hand.

υ.

Odysseus, reposing in the corridor, is enraged to see some of the serving-women going forth to join their paramours among the suitors; but he still abides his time. Next morning being the feast of Apollo and the New Moon, the revels of the suitors are renewed at an early hour. Melanthius, the goatherd, and Philœtius, a loyal neatherd, arrive with cattle for the daily banquet. The murder of Telemachus is again proposed in the council of the suitors, and the project again dropped at the instance of Amphinomus. Ctesippus throws an ox-hoof at the head of the disguised king. Theoclymenus warns them of their approaching fate in the sublime language of prophetic vision, but is ridiculed by Eurymachus, and retires to the house of Peiræus in the town.

φ.

Penelope brings forth the bow of Odysseus from the storeroom, and challenges the suitors to the test in the hall. Not one of them is able even to string it. The hero reveals himself to Eumæus and Philœtius outside the palace by means of the scar observed by Eurycleia. Returning to the hall, he asks leave to try the bow. The suitors object, but, on the retirement of Penelope, Eumæus, at the bidding of Telemachus, brings the bow and arrows to his master, and commands Eurycleia to keep all the women in their rooms. Philœtius secures the doors of the hall, and Odysseus, stringing the bow with the hand of a master, easily shoots his arrow through the line of axe-heads. Zeus thunders from on high, and Telemachus steps to the side of his father with arms in his hands.

χ.

Thus supported by Telemachus, and by Eumæus, Philœtius, and Athene, Odysseus assaults the suitors. His first arrow strikes down Antinous as he is raising the wine-cup to his lips, and the next lays Eurymachus low. Telemachus slays Amphinomus, and supplies his party with fresh weapons from the armory. Melanthius, detected in a similar attempt, is caught by Eumæus and Philœtius, and bound fast. In the end, the whole suitor crew are destroyed, except Phemius the bard and Medon the herald, both having been secretly faithful to the interests of the family, amidst an apparent adherence to the suitors. Melanthius and twelve of the women are hanged in the court-yard.

ψ.

Eurycleia informs Penelope of the return of Odysseus, of the death of the suitors, and of her recognition of the hero by the scar on his leg. Penelope descends to the hall, and, though at first incredulous, is finally convinced of the identity of her husband by his describing the construction of his bed, which was known only to herself, Odysseus, and one trusty servant. The hero, anticipating a tumult among the relatives of the suitors, resolves to withdraw at daybreak to the farm of his father, Laertes, and take further measures for the re-establishment of his authority. On retiring to rest, he recapitulates his past adventures to Penelope, with the mysterious prophecy of Teiresias relative to his future destiny.

ω.

Hermes conducts the souls of the suitors to Hades. Odysseus, on arrival at the farm of Laertes, finds him working in his garden, and reveals himself to him. The friends of the suitors, instigated by the father of Antinous, march to avenge the death of their patrons. Odysseus and Laertes, together with his trusty slave Dolius and his sons, attack and defeat the rebels; and, through the interposition of Athene, peace and royal authority are restored.

ΟΔΥΣΣΕΙΑΣ Ζ.

Ὀδυσσέως ἄφιξις εἰς Φαίακας.

Ὣς ὁ μὲν ἔνθα καθεῦδε πολύτλας δῖος Ὀδυσσεὺς
ὕπνῳ καὶ καμάτῳ ἀρημένος· αὐτὰρ Ἀθήνη
βῆ ῥ' ἐς Φαιήκων ἀνδρῶν δῆμόν τε πόλιν τε,
οἳ πρὶν μέν ποτ' ἔναιον ἐν εὐρυχόρῳ Ὑπερείῃ,
ἀγχοῦ Κυκλώπων, ἀνδρῶν ὑπερηνορεόντων,
οἵ σφεας σινέσκοντο, βίηφι δὲ φέρτεροι ἦσαν.
ἔνθεν ἀναστήσας ἄγε Ναυσίθοος θεοειδὴς,
εἷσεν δὲ Σχερίῃ, ἑκὰς ἀνδρῶν ἀλφηστάων,
ἀμφὶ δὲ τεῖχος ἔλασσε πόλει, καὶ ἐδείματο οἴκους,
καὶ νηοὺς ποίησε θεῶν, καὶ ἐδάσσατ' ἀρούρας.
ἀλλ' ὁ μὲν ἤδη κηρὶ δαμεὶς Ἄϊδόσδε βεβήκει,
Ἀλκίνοος δὲ τότ' ἦρχε, θεῶν ἄπο μήδεα εἰδώς.
τοῦ μὲν ἔβη πρὸς δῶμα θεὰ γλαυκῶπις Ἀθήνη,
νόστον Ὀδυσσῆϊ μεγαλήτορι μητιόωσα.
βῆ δ' ἴμεν ἐς θάλαμον πολυδαίδαλον, ᾧ ἔνι κούρη
κοιμᾶτ' ἀθανάτῃσι φυὴν καὶ εἶδος ὁμοίη,
Ναυσικάα, θυγάτηρ μεγαλήτορος Ἀλκινόοιο,
πὰρ δὲ δύ' ἀμφίπολοι, Χαρίτων ἄπο κάλλος ἔχουσαι,
σταθμοῖιν ἑκάτερθε· θύραι δ' ἐπέκειντο φαειναί.
ἡ δ' ἀνέμου ὡς πνοιὴ ἐπέσσυτο δέμνια κούρης,
στῆ δ' ἄρ' ὑπὲρ κεφαλῆς, καί μιν πρὸς μῦθον ἔειπεν,
εἰδομένη κούρῃ ναυσικλειτοῖο Δύμαντος,
ἥ οἱ ὁμηλικίη μὲν ἔην, κεχάριστο δὲ θυμῷ.
τῇ μιν ἐεισαμένη προσέφη γλαυκῶπις Ἀθήνη·

"Ναυσικάα, τί νύ σ' ὧδε μεθήμονα γείνατο μήτηρ;
εἵματα μέν τοι κεῖται ἀκηδέα σιγαλόεντα,
σοὶ δὲ γάμος σχεδόν ἐστιν, ἵνα χρὴ καλὰ μὲν αὐτὴν
ἕννυσθαι, τὰ δὲ τοῖσι παρασχεῖν οἵ κέ σ' ἄγωνται.
ἐκ γάρ τοι τούτων φάτις ἀνθρώπους ἀναβαίνει
ἐσθλή, χαίρουσιν δὲ πατὴρ καὶ πότνια μήτηρ.
ἀλλ' ἴομεν πλυνέουσαι ἅμ' ἠοῖ φαινομένηφιν·
καί τοι ἐγὼ συνέριθος ἅμ' ἕψομαι, ὄφρα τάχιστα
ἐντύνεαι, ἐπεὶ οὔτοι ἔτι δὴν παρθένος ἔσσεαι·
ἤδη γάρ σε μνῶνται ἀριστῆες κατὰ δῆμον
πάντων Φαιήκων, ὅθι τοι γένος ἐστὶ καὶ αὐτῇ.
ἀλλ' ἄγ' ἐπότρυνον πατέρα κλυτὸν ἠῶθι πρὸ
ἡμιόνους καὶ ἄμαξαν ἐφοπλίσαι, ἥ κεν ἄγῃσιν
ζῶστρά τε καὶ πέπλους καὶ ῥήγεα σιγαλόεντα.
καὶ δὲ σοὶ ὧδ' αὐτῇ πολὺ κάλλιον ἠὲ πόδεσσιν
ἔρχεσθαι· πολλὸν γὰρ ἀπὸ πλυνοί εἰσι πόληος."
Ἡ μὲν ἄρ' ὣς εἰποῦσ' ἀπέβη γλαυκῶπις Ἀθήνη
Οὔλυμπόνδ', ὅθι φασὶ θεῶν ἕδος ἀσφαλὲς αἰεὶ
ἔμμεναι· οὔτ' ἀνέμοισι τινάσσεται οὔτε ποτ' ὄμβρῳ
δεύεται οὔτε χιὼν ἐπιπίλναται, ἀλλὰ μάλ' αἴθρη
πέπταται ἀνέφελος, λευκὴ δ' ἐπιδέδρομεν αἴγλη·
τῷ ἔνι τέρπονται μάκαρες θεοὶ ἤματα πάντα.
ἔνθ' ἀπέβη γλαυκῶπις, ἐπεὶ διεπέφραδε κούρῃ.
Αὐτίκα δ' Ἠὼς ἦλθεν ἐΰθρονος, ἥ μιν ἔγειρεν
Ναυσικάαν εὔπεπλον· ἄφαρ δ' ἀπεθαύμασ' ὄνειρον,
βῆ δ' ἴμεναι κατὰ δώμαθ', ἵν' ἀγγείλειε τοκεῦσιν,
πατρὶ φίλῳ καὶ μητρί· κιχήσατο δ' ἔνδον ἐόντας.
ἡ μὲν ἐπ' ἐσχάρῃ ἧστο σὺν ἀμφιπόλοισι γυναιξὶν,
ἠλάκατα στρωφῶσ' ἁλιπόρφυρα· τῷ δὲ θύραζε
ἐρχομένῳ ξύμβλητο μετὰ κλειτοὺς βασιλῆας
ἐς βουλήν, ἵνα μιν κάλεον Φαίηκες ἀγαυοί.
ἡ δὲ μάλ' ἄγχι στᾶσα φίλον πατέρα προσέειπεν·
"Πάππα φίλ', οὐκ ἂν δή μοι ἐφοπλίσσειας ἀπήνην
ὑψηλὴν εὔκυκλον, ἵνα κλυτὰ εἵματ' ἄγωμαι

ἐς ποταμὸν πλυνέουσα, τά μοι ῥερυπωμένα κεῖται;
καὶ δὲ σοὶ αὐτῷ ἔοικε μετὰ πρώτοισιν ἐόντα
βουλὰς βουλεύειν καθαρὰ χροῒ εἵματ' ἔχοντα.
πέντε δέ τοι φίλοι υἷες ἐνὶ μεγάροις γεγάασιν,
οἱ δύ' ὀπυίοντες, τρεῖς δ' ἠΐθεοι θαλέθοντες·
οἱ δ' αἰεὶ ἐθέλουσι νεόπλυτα εἵματ' ἔχοντες
ἐς χορὸν ἔρχεσθαι· τὰ δ' ἐμῇ φρενὶ πάντα μέμηλεν."
Ὣς ἔφατ'· αἴδετο γὰρ θαλερὸν γάμον ἐξονομῆναι
πατρὶ φίλῳ· ὁ δὲ πάντα νόει καὶ ἀμείβετο μύθῳ·
"Οὔτε τοι ἡμιόνων φθονέω, τέκος, οὔτε τευ ἄλλου.
ἔρχευ· ἀτάρ τοι δμῶες ἐφοπλίσσουσιν ἀπήνην
ὑψηλὴν εὔκυκλον, ὑπερτερίῃ ἀραρυῖαν."
Ὣς εἰπὼν δμώεσσιν ἐκέκλετο, τοὶ δ' ἐπίθοντο.
οἱ μὲν ἄρ' ἐκτὸς ἄμαξαν ἐΰτροχον ἡμιονείην
ὥπλεον, ἡμιόνους θ' ὕπαγον ζεῦξάν θ' ὑπ' ἀπήνῃ·
κούρη δ' ἐκ θαλάμοιο φέρεν ἐσθῆτα φαεινήν.
καὶ τὴν μὲν κατέθηκεν ἐϋξέστῳ ἐπ' ἀπήνῃ,
μήτηρ δ' ἐν κίστῃ ἐτίθει μενοεικέ' ἐδωδὴν
παντοίην, ἐν δ' ὄψα τίθει, ἐν δ' οἶνον ἔχευεν
ἀσκῷ ἐν αἰγείῳ· κούρη δ' ἐπεβήσετ' ἀπήνης.
δῶκεν δὲ χρυσέῃ ἐν ληκύθῳ ὑγρὸν ἔλαιον,
εἵως χυτλώσαιτο σὺν ἀμφιπόλοισι γυναιξίν.
ἡ δ' ἔλαβεν μάστιγα καὶ ἡνία σιγαλόεντα,
μάστιξεν δ' ἐλάαν· καναχὴ δ' ἦν ἡμιόνοιιν·
αἱ δ' ἄμοτον τανύοντο, φέρον δ' ἐσθῆτα καὶ αὐτήν,
οὐκ οἴην, ἅμα τῇ γε καὶ ἀμφίπολοι κίον ἄλλαι.
Αἱ δ' ὅτε δὴ ποταμοῖο ῥόον περικαλλέ' ἵκοντο,
ἔνθ' ἦτοι πλυνοὶ ἦσαν ἐπηετανοί, πολὺ δ' ὕδωρ
καλὸν ὑπεκπρορέει μάλα περ ῥυπόωντα καθῆραι,
ἔνθ' αἵγ' ἡμιόνους μὲν ὑπεκπροέλυσαν ἀπήνης.
καὶ τὰς μὲν σεῦαν ποταμὸν πάρα δινήεντα
τρώγειν ἄγρωστιν μελιηδέα· ταὶ δ' ἀπ' ἀπήνης
εἵματα χερσὶν ἕλοντο καὶ ἐσφόρεον μέλαν ὕδωρ,
στεῖβον δ' ἐν βόθροισι θοῶς ἔριδα προφέρουσαι.

αὐτὰρ ἐπεὶ πλῦνάν τε κάθηράν τε ῥύπα πάντα,
ἑξείης πέτασαν παρὰ θῖν᾽ ἁλὸς, ἧχι μάλιστα
λάϊγγας ποτὶ χέρσον ἀποπλύνεσκε θάλασσα.
αἱ δὲ λοεσσάμεναι καὶ χρισάμεναι λίπ᾽ ἐλαίῳ
δεῖπνον ἔπειθ᾽ εἵλοντο παρ᾽ ὄχθῃσιν ποταμοῖο,
εἵματα δ᾽ ἠελίοιο μένον τερσήμεναι αὐγῇ.
αὐτὰρ ἐπεὶ σίτου τάρφθεν δμωαί τε καὶ αὐτὴ,
σφαίρῃ ταίγ᾽ ἄρ᾽ ἔπαιζον, ἀπὸ κρήδεμνα βαλοῦσαι·
τῇσι δὲ Ναυσικάα λευκώλενος ἤρχετο μολπῆς.
οἵη δ᾽ Ἄρτεμις εἶσι κατ᾽ οὔρεος ἰοχέαιρα,
ἢ κατὰ Τηΰγετον περιμήκετον ἢ Ἐρύμανθον,
τερπομένη κάπροισι καὶ ὠκείῃς ἐλάφοισιν·
τῇ δέ θ᾽ ἅμα νύμφαι, κοῦραι Διὸς αἰγιόχοιο,
ἀγρονόμοι παίζουσι· γέγηθε δέ τε φρένα Λητώ·
πασάων δ᾽ ὑπὲρ ἥγε κάρη ἔχει ἠδὲ μέτωπα,
ῥεῖά τ᾽ ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι·
ὣς ἥγ᾽ ἀμφιπόλοισι μετέπρεπε παρθένος ἀδμής.
᾽Αλλ᾽ ὅτε δὴ ἄρ᾽ ἔμελλε πάλιν οἶκόνδε νέεσθαι
ζεύξασ᾽ ἡμιόνους πτύξασά τε εἵματα καλὰ,
ἔνθ᾽ αὖτ᾽ ἄλλ᾽ ἐνόησε θεὰ γλαυκῶπις Ἀθήνη,
ὡς Ὀδυσεὺς ἔγροιτο, ἴδοι τ᾽ εὐώπιδα κούρην,
ἥ οἱ Φαιήκων ἀνδρῶν πόλιν ἡγήσαιτο.
σφαῖραν ἔπειτ᾽ ἔρριψε μετ᾽ ἀμφίπολον βασίλεια·
ἀμφιπόλου μὲν ἅμαρτε, βαθείῃ δ᾽ ἔμβαλε δίνῃ,
αἱ δ᾽ ἐπὶ μακρὸν ἄϋσαν. ὁ δ᾽ ἔγρετο δῖος Ὀδυσσεὺς,
ἑζόμενος δ᾽ ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν·
"Ὤ μοι ἐγὼ, τέων αὖτε βροτῶν ἐς γαῖαν ἱκάνω;
ἤ ῥ᾽ οἵγ᾽ ὑβρισταί τε καὶ ἄγριοι οὐδὲ δίκαιοι,
ἦε φιλόξεινοι, καί σφιν νόος ἐστὶ θεουδής;
ὥστε με κουράων ἀμφήλυθε θῆλυς ἀϋτὴ,
νυμφάων, αἳ ἔχουσ᾽ ὀρέων αἰπεινὰ κάρηνα
καὶ πηγὰς ποταμῶν καὶ πίσεα ποιήεντα.
ἦ νύ που ἀνθρώπων εἰμὶ σχεδὸν αὐδηέντων.
ἀλλ᾽ ἄγ᾽, ἐγὼν αὐτὸς πειρήσομαι ἠδὲ ἴδωμαι."

Ὣς εἰπὼν θάμνων ὑπεδύσετο δῖος Ὀδυσσεὺς,
ἐκ πυκινῆς δ᾽ ὕλης πτόρθον κλάσε χειρὶ παχείῃ
φύλλων, ὡς ῥύσαιτο περὶ χροῒ μήδεα φωτός.
βῆ δ᾽ ἴμεν ὥστε λέων ὀρεσίτροφος ἀλκὶ πεποιθὼς,
ὅστ᾽ εἶσ᾽ ὑόμενος καὶ ἀήμενος, ἐν δέ οἱ ὄσσε
δαίεται· αὐτὰρ ὁ βουσὶ μετέρχεται ἢ ὀΐεσσιν
ἠὲ μετ᾽ ἀγροτέρας ἐλάφους· κέλεται δέ ἑ γαστὴρ
μήλων πειρήσοντα καὶ ἐς πυκινὸν δόμον ἐλθεῖν·
ὣς Ὀδυσεὺς κούρῃσιν ἐϋπλοκάμοισιν ἔμελλεν
μίξεσθαι, γυμνός περ ἐών· χρειὼ γὰρ ἵκανεν.
σμερδαλέος δ᾽ αὐτῇσι φάνη κεκακωμένος ἅλμῃ,
τρέσσαν δ᾽ ἄλλυδις ἄλλη ἐπ᾽ ἠϊόνας προὐχούσας·
οἴη δ᾽ Ἀλκινόου θυγάτηρ μένε· τῇ γὰρ Ἀθήνη
θάρσος ἐνὶ φρεσὶ θῆκε καὶ ἐκ δέος εἵλετο γυίων.
στῆ δ᾽ ἄντα σχομένη· ὁ δὲ μερμήριξεν Ὀδυσσεὺς,
ἢ γούνων λίσσοιτο λαβὼν εὐώπιδα κούρην,
ἦ αὔτως ἐπέεσσιν ἀποσταδὰ μειλιχίοισιν
[λίσσοιτ᾽, εἰ δείξειε πόλιν καὶ εἵματα δοίη].
ὣς ἄρα οἱ φρονέοντι δοάσσατο κέρδιον εἶναι,
λίσσεσθαι ἐπέεσσιν ἀποσταδὰ μειλιχίοισιν,
μή οἱ γοῦνα λαβόντι χολώσαιτο φρένα κούρη.
αὐτίκα μειλίχιον καὶ κερδαλέον φάτο μῦθον·
"Γουνοῦμαί σε, ἄνασσα· θεός νύ τις ἦ βροτός ἐσσι;
εἰ μέν τις θεός ἐσσι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν,
Ἀρτέμιδί σε ἔγωγε, Διὸς κούρῃ μεγάλοιο,
εἶδός τε μέγεθός τε φυήν τ᾽ ἄγχιστα ἐΐσκω·
εἰ δέ τίς ἐσσι βροτῶν, τοὶ ἐπὶ χθονὶ ναιετάουσιν,
τρισμάκαρες μὲν σοίγε πατὴρ καὶ πότνια μήτηρ,
τρισμάκαρες δὲ κασίγνητοι· μάλα πού σφισι θυμὸς
αἰὲν ἐϋφροσύνῃσιν ἰαίνεται εἵνεκα σεῖο,
λευσσόντων τοιόνδε θάλος χορὸν εἰσοιχνεῦσαν.
κεῖνος δ᾽ αὖ περὶ κῆρι μακάρτατος ἔξοχον ἄλλων,
ὅς κέ σ᾽ ἐέδνοισι βρίσας οἶκόνδ᾽ ἀγάγηται.
οὐ γάρ πω τοιοῦτον ἴδον βροτὸν ὀφθαλμοῖσιν,

οὔτ' ἄνδρ' οὔτε γυναῖκα· σέβας μ' ἔχει εἰσορόωντα.
Δήλῳ δή ποτε τοῖον Ἀπόλλωνος παρὰ βωμῷ
φοίνικος νέον ἔρνος ἀνερχόμενον ἐνόησα—
ἦλθον γὰρ καὶ κεῖσε, πολὺς δέ μοι ἕσπετο λαός,
τὴν ὁδὸν ᾗ δὴ ἔμελλεν ἐμοὶ κακὰ κήδε' ἔσεσθαι—
ὣς δ' αὔτως καὶ κεῖνο ἰδὼν ἐτεθήπεα θυμῷ
δήν, ἐπεὶ οὔπω τοῖον ἀνήλυθεν ἐκ δόρυ γαίης,
ὡς σέ, γύναι, ἄγαμαί τε τέθηπά τε δείδιά τ' αἰνῶς
γούνων ἅψασθαι· χαλεπὸν δέ με πένθος ἱκάνει.
χθιζὸς ἐεικοστῷ φύγον ἤματι οἴνοπα πόντον·
τόφρα δέ μ' αἰεὶ κῦμ' ἐφόρει κραιπναί τε θύελλαι
νήσου ἀπ' Ὠγυγίης· νῦν δ' ἐνθάδε κάββαλε δαίμων,
ὄφρα τί που καὶ τῇδε πάθω κακόν· οὐ γὰρ ὀΐω
παύσεσθ', ἀλλ' ἔτι πολλὰ θεοὶ τελέουσι πάροιθεν.
ἀλλά, ἄνασσ', ἐλέαιρε· σὲ γὰρ κακὰ πολλὰ μογήσας
ἐς πρώτην ἱκόμην, τῶν δ' ἄλλων οὔτινα οἶδα
ἀνθρώπων, οἳ τήνδε πόλιν καὶ γαῖαν ἔχουσιν.
ἄστυ δέ μοι δεῖξον, δὸς δὲ ῥάκος ἀμφιβαλέσθαι,
εἴ τί που εἴλυμα σπείρων ἔχες ἐνθάδ' ἰοῦσα.
σοὶ δὲ θεοὶ τόσα δοῖεν ὅσα φρεσὶ σῇσι μενοινᾷς,
ἄνδρα τε καὶ οἶκον, καὶ ὁμοφροσύνην ὀπάσειαν
ἐσθλήν· οὐ μὲν γὰρ τοῦγε κρεῖσσον καὶ ἄρειον,
ἢ ὅθ' ὁμοφρονέοντε νοήμασιν οἶκον ἔχητον
ἀνὴρ ἠδὲ γυνή· πόλλ' ἄλγεα δυσμενέεσσιν,
χάρματα δ' εὐμενέτῃσι· μάλιστα δέ τ' ἔκλυον αὐτοί."
Τὸν δ' αὖ Ναυσικάα λευκώλενος ἀντίον ηὔδα·
"ξεῖν', ἐπεὶ οὔτε κακῷ οὔτ' ἄφρονι φωτὶ ἔοικας—
Ζεὺς δ' αὐτὸς νέμει ὄλβον Ὀλύμπιος ἀνθρώποισιν,
ἐσθλοῖς ἠδὲ κακοῖσιν, ὅπως ἐθέλῃσιν, ἑκάστῳ·
καί που σοὶ τάγ' ἔδωκε, σὲ δὲ χρὴ τετλάμεν ἔμπης—
νῦν δ', ἐπεὶ ἡμετέρην τε πόλιν καὶ γαῖαν ἱκάνεις,
οὔτ' οὖν ἐσθῆτος δευήσεαι οὔτε τευ ἄλλου,
ὧν ἐπέοιχ' ἱκέτην ταλαπείριον ἀντιάσαντα.
ἄστυ δέ τοι δείξω, ἐρέω δέ τοι οὔνομα λαῶν.

Φαίηκες μὲν τήνδε πόλιν καὶ γαῖαν ἔχουσιν,
εἰμὶ δ' ἐγὼ θυγάτηρ μεγαλήτορος Ἀλκινόοιο,
τοῦ δ' ἐκ Φαιήκων ἔχεται κάρτος τε βίη τε."
Ἦ ῥα, καὶ ἀμφιπόλοισιν ἐϋπλοκάμοισι κέλευσεν·
"στῆτέ μοι, ἀμφίπολοι· πόσε φεύγετε φῶτα ἰδοῦσαι;
ἦ μή πού τινα δυσμενέων φάσθ' ἔμμεναι ἀνδρῶν;
οὐκ ἔσθ' οὗτος ἀνὴρ διερὸς βροτός, οὐδὲ γένηται,
ὅς κεν Φαιήκων ἀνδρῶν ἐς γαῖαν ἵκηται
δηϊοτῆτα φέρων· μάλα γὰρ φίλοι ἀθανάτοισιν.
οἰκέομεν δ' ἀπάνευθε πολυκλύστῳ ἐνὶ πόντῳ,
ἔσχατοι, οὐδέ τις ἄμμι βροτῶν ἐπιμίσγεται ἄλλος.
ἀλλ' ὅδε τις δύστηνος ἀλώμενος ἐνθάδ' ἱκάνει,
τὸν νῦν χρὴ κομέειν· πρὸς γὰρ Διός εἰσιν ἅπαντες
ξεῖνοί τε πτωχοί τε, δόσις δ' ὀλίγη τε φίλη τε.
ἀλλὰ δότ', ἀμφίπολοι, ξείνῳ βρῶσίν τε πόσιν τε,
λούσατέ τ' ἐν ποταμῷ, ὅθ' ἐπὶ σκέπας ἔστ' ἀνέμοιο."
Ὣς ἔφαθ', αἱ δ' ἔσταν τε καὶ ἀλλήλῃσι κέλευσαν,
κὰδ δ' ἄρ' Ὀδυσσῆ' εἷσαν ἐπὶ σκέπας, ὡς ἐκέλευσεν
Ναυσικάα, θυγάτηρ μεγαλήτορος Ἀλκινόοιο·
πὰρ δ' ἄρα οἱ φᾶρός τε χιτῶνά τε εἵματ' ἔθηκαν,
δῶκαν δὲ χρυσέῃ ἐν ληκύθῳ ὑγρὸν ἔλαιον,
ἤνωγον δ' ἄρα μιν λοῦσθαι ποταμοῖο ῥοῇσιν.
δή ῥα τότ' ἀμφιπόλοισι μετηύδα δῖος Ὀδυσσεύς·
"Ἀμφίπολοι, στῆθ' οὕτω ἀπόπροθεν, ὄφρ' ἐγὼ αὐτὸς
ἅλμην ὤμοιιν ἀπολούσομαι, ἀμφὶ δ' ἐλαίῳ
χρίσομαι· ἦ γὰρ δηρὸν ἀπὸ χροός ἐστιν ἀλοιφή.
ἄντην δ' οὐκ ἂν ἔγωγε λοέσσομαι· αἰδέομαι γὰρ
γυμνοῦσθαι κούρῃσιν ἐϋπλοκάμοισι μετελθών."
Ὣς ἔφαθ', αἱ δ' ἀπάνευθεν ἴσαν, εἶπον δ' ἄρα κούρῃ.
αὐτὰρ ὁ ἐκ ποταμοῦ χρόα νίζετο δῖος Ὀδυσσεὺς
ἅλμην, ἥ οἱ νῶτα καὶ εὐρέας ἄμπεχεν ὤμους,
ἐκ κεφαλῆς δ' ἔσμηχεν ἁλὸς χνόον ἀτρυγέτοιο.
αὐτὰρ ἐπειδὴ πάντα λοέσσατο καὶ λίπ' ἄλειψεν,
ἀμφὶ δὲ εἵματα ἕσσαθ' ἅ οἱ πόρε παρθένος ἀδμής,

τὸν μὲν Ἀθηναίη θῆκεν, Διὸς ἐκγεγαυῖα,
μείζονά τ' εἰσιδέειν καὶ πάσσονα, κὰδ δὲ κάρητος
οὔλας ἧκε κόμας, ὑακινθίνῳ ἄνθει ὁμοίας.
ὡς δ' ὅτε τις χρυσὸν περιχεύεται ἀργύρῳ ἀνὴρ
ἴδρις, ὃν Ἥφαιστος δέδαεν καὶ Παλλὰς Ἀθήνη
τέχνην παντοίην, χαρίεντα δὲ ἔργα τελείει,
ὣς ἄρα τῷ κατέχευε χάριν κεφαλῇ τε καὶ ὤμοις.
ἕζετ' ἔπειτ' ἀπάνευθε κιὼν ἐπὶ θῖνα θαλάσσης,
κάλλεϊ καὶ χάρισι στίλβων· θηεῖτο δὲ κούρη.
δή ῥα τότ' ἀμφιπόλοισιν ἐϋπλοκάμοισι μετηύδα·
"Κλῦτέ μευ, ἀμφίπολοι λευκώλενοι, ὄφρα τι εἴπω.
οὐ πάντων ἀέκητι θεῶν, οἳ Ὄλυμπον ἔχουσιν,
Φαιήκεσσ' ὅδ' ἀνὴρ ἐπιμίσγεται ἀντιθέοισιν·
πρόσθεν μὲν γὰρ δή μοι ἀεικέλιος δέατ' εἶναι,
νῦν δὲ θεοῖσιν ἔοικε, τοὶ οὐρανὸν εὐρὺν ἔχουσιν.
αἲ γὰρ ἐμοὶ τοιόσδε πόσις κεκλημένος εἴη
ἐνθάδε ναιετάων, καί οἱ ἅδοι αὐτόθι μίμνειν.
ἀλλὰ δότ', ἀμφίπολοι, ξείνῳ βρῶσίν τε πόσιν τε."
Ὣς ἔφαθ', αἱ δ' ἄρα τῆς μάλα μὲν κλύον ἠδ' ἐπίθοντο,
πὰρ δ' ἄρ' Ὀδυσσῆϊ ἔθεσαν βρῶσίν τε πόσιν τε.
ἤτοι ὁ πῖνε καὶ ἦσθε πολύτλας δῖος Ὀδυσσεὺς
ἁρπαλέως· δηρὸν γὰρ ἐδητύος ἦεν ἄπαστος.
Αὐτὰρ Ναυσικάα λευκώλενος ἄλλ' ἐνόησεν·
εἵματ' ἄρα πτύξασα τίθει καλῆς ἐπ' ἀπήνης,
ζεῦξεν δ' ἡμιόνους κρατερώνυχας, ἂν δ' ἔβη αὐτή.
ὤτρυνεν δ' Ὀδυσῆα, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
"Ὄρσεο δὴ νῦν, ξεῖνε, πόλινδ' ἴμεν, ὄφρα σε πέμψω
πατρὸς ἐμοῦ πρὸς δῶμα δαΐφρονος, ἔνθα σέ φημι
πάντων Φαιήκων εἰδησέμεν ὅσσοι ἄριστοι.
ἀλλὰ μάλ' ὧδ' ἔρδειν· δοκέεις δέ μοι οὐκ ἀπινύσσειν·
ὄφρ' ἂν μέν κ' ἀγροὺς ἴομεν καὶ ἔργ' ἀνθρώπων,
τόφρα σὺν ἀμφιπόλοισι μεθ' ἡμιόνους καὶ ἄμαξαν
καρπαλίμως ἔρχεσθαι· ἐγὼ δ' ὁδὸν ἡγεμονεύσω.
αὐτὰρ ἐπὴν πόλιος ἐπιβείομεν ἣν πέρι πύργος

ὑψηλός, καλὸς δὲ λιμὴν ἑκάτερθε πόληος,
λεπτὴ δ' εἰσίθμη· νῆες δ' ὁδὸν ἀμφιέλισσαι
εἰρύαται· πᾶσιν γὰρ ἐπίστιόν ἐστιν ἑκάστῳ.
ἔνθα δέ τέ σφ' ἀγορή, καλὸν Ποσιδήϊον ἀμφίς,
ῥυτοῖσιν λάεσσι κατωρυχέεσσ' ἀραρυῖα.
ἔνθα δὲ νηῶν ὅπλα μελαινάων ἀλέγουσιν,
πείσματα καὶ σπεῖρα, καὶ ἀποξύνουσιν ἐρετμά.
οὐ γὰρ Φαιήκεσσι μέλει βιὸς οὐδὲ φαρέτρη,
ἀλλ' ἱστοὶ καὶ ἐρετμὰ νεῶν καὶ νῆες ἐΐσαι,
ᾗσιν ἀγαλλόμενοι πολιὴν περόωσι θάλασσαν.
τῶν ἀλεείνω φῆμιν ἀδευκέα, μή τις ὀπίσσω
μωμεύῃ· μάλα δ' εἰσὶν ὑπερφίαλοι κατὰ δῆμον,
καί νύ τις ὧδ' εἴπῃσι κακώτερος ἀντιβολήσας·
'τίς δ' ὅδε Ναυσικάᾳ ἕπεται καλός τε μέγας τε
ξεῖνος; ποῦ δέ μιν εὗρε; πόσις νύ οἱ ἔσσεται αὐτῇ.
ἤ τινά που πλαγχθέντα κομίσσατο ἧς ἀπὸ νηὸς
ἀνδρῶν τηλεδαπῶν, ἐπεὶ οὔτινες ἐγγύθεν εἰσίν·
ἤ τίς οἱ εὐξαμένῃ πολυάρητος θεὸς ἦλθεν
οὐρανόθεν καταβάς, ἕξει δέ μιν ἤματα πάντα.
βέλτερον, εἰ καὐτή περ ἐποιχομένη πόσιν εὗρεν
ἄλλοθεν· ἦ γὰρ τούσδε γ' ἀτιμάζει κατὰ δῆμον
Φαίηκας, τοί μιν μνῶνται πολέες τε καὶ ἐσθλοί.'
ὣς ἐρέουσιν, ἐμοὶ δέ κ' ὀνείδεα ταῦτα γένοιτο.
καὶ δ' ἄλλῃ νεμεσῶ, ἥτις τοιαῦτά γε ῥέζοι,
ἥ τ' ἀέκητι φίλων πατρὸς καὶ μητρὸς ἐόντων
ἀνδράσι μίσγηται πρίν γ' ἀμφάδιον γάμον ἐλθεῖν.
ξεῖνε, σὺ δ' ὧδ' ἐμέθεν ξυνίει ἔπος, ὄφρα τάχιστα
πομπῆς καὶ νόστοιο τύχῃς παρὰ πατρὸς ἐμοῖο.
δήεις ἀγλαὸν ἄλσος Ἀθήνης ἄγχι κελεύθου
αἰγείρων· ἐν δὲ κρήνη νάει, ἀμφὶ δὲ λειμών·
ἔνθα δὲ πατρὸς ἐμοῦ τέμενος τεθαλυῖά τ' ἀλωή,
τόσσον ἀπὸ πτόλιος ὅσσον τε γέγωνε βοήσας·
ἔνθα καθεζόμενος μεῖναι χρόνον, εἰσόκεν ἡμεῖς
ἄστυδε ἔλθωμεν καὶ ἱκώμεθα δώματα πατρός.

αὐτὰρ ἐπὴν ἡμέας ἔλπῃ ποτὶ δώματ' ἀφῖχθαι,
καὶ τότε Φαιήκων ἴμεν ἐς πόλιν ἠδ' ἐρέεσθαι
δώματα πατρὸς ἐμοῦ μεγαλήτορος Ἀλκινόοιο.
ῥεῖα δ' ἀρίγνωτ' ἐστὶ καὶ ἂν πάϊς ἡγήσαιτο
νήπιος· οὐ μὲν γάρ τι ἐοικότα τοῖσι τέτυκται
δώματα Φαιήκων, οἷος δόμος Ἀλκινόοιο
ἥρωος. ἀλλ' ὁπότ' ἄν σε δόμοι κεκύθωσι καὶ αὐλή,
ὦκα μάλα μεγάροιο διελθέμεν, ὄφρ' ἂν ἵκηαι
μητέρ' ἐμήν· ἡ δ' ἧσται ἐπ' ἐσχάρῃ ἐν πυρὸς αὐγῇ,
ἠλάκατα στρωφῶσ' ἁλιπόρφυρα, θαῦμα ἰδέσθαι,
κίονι κεκλιμένη· δμωαὶ δέ οἱ εἵατ' ὄπισθεν.
ἔνθα δὲ πατρὸς ἐμοῖο θρόνος ποτικέκλιται αὐτῇ,
τῷ ὅγε οἰνοποτάζει ἐφήμενος ἀθάνατος ὥς.
τὸν παραμειψάμενος μητρὸς ποτὶ γούνασι χεῖρας
βάλλειν ἡμετέρης, ἵνα νόστιμον ἦμαρ ἴδηαι
χαίρων καρπαλίμως, εἰ καὶ μάλα τηλόθεν ἐσσί.
[εἴ κέν τοι κείνη γε φίλα φρονέῃσ' ἐνὶ θυμῷ,
ἐλπωρή τοι ἔπειτα φίλους τ' ἰδέειν καὶ ἱκέσθαι
οἶκον ἐϋκτίμενον καὶ σὴν ἐς πατρίδα γαῖαν.]"
Ὣς ἄρα φωνήσασ' ἵμασεν μάστιγι φαεινῇ
ἡμιόνους· αἱ δ' ὦκα λίπον ποταμοῖο ῥέεθρα.
αἱ δ' εὖ μὲν τρώχων, εὖ δὲ πλίσσοντο πόδεσσιν.
ἡ δὲ μάλ' ἡνιόχευεν, ὅπως ἅμ' ἑποίατο πεζοὶ
ἀμφίπολοί τ' Ὀδυσεύς τε· νόῳ δ' ἐπέβαλλεν ἱμάσθλην.
δύσετό τ' ἠέλιος, καὶ τοὶ κλυτὸν ἄλσος ἵκοντο
ἱρὸν Ἀθηναίης, ἵν' ἄρ' ἕζετο δῖος Ὀδυσσεύς.
αὐτίκ' ἔπειτ' ἠρᾶτο Διὸς κούρῃ μεγάλοιο·
"Κλῦθί μευ, αἰγιόχοιο Διὸς τέκος, Ἀτρυτώνη·
νῦν δή πέρ μευ ἄκουσον, ἐπεὶ πάρος οὔποτ' ἄκουσας
ῥαιομένου, ὅτε μ' ἔρραιε κλυτὸς ἐννοσίγαιος.
δός μ' ἐς Φαίηκας φίλον ἐλθεῖν ἠδ' ἐλεεινόν."
Ὣς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Παλλὰς Ἀθήνη·
αὐτῷ δ' οὔπω φαίνετ' ἐναντίη· αἴδετο γάρ ῥα
πατροκασίγνητον· ὁ δ' ἐπιζαφελῶς μενέαινεν
ἀντιθέῳ Ὀδυσῆϊ πάρος ἣν γαῖαν ἱκέσθαι.

ΟΔΥΣΣΕΙΑΣ Η.

Ὀδυσσέως εἴσοδος πρὸς Ἀλκίνουν.

Ὣς ὁ μὲν ἔνθ' ἠρᾶτο πολύτλας δῖος Ὀδυσσεύς,
κούρην δὲ προτὶ ἄστυ φέρεν μένος ἡμιόνοιϊν.
ἡ δ' ὅτε δὴ οὗ πατρὸς ἀγακλυτὰ δώμαθ' ἵκανεν,
στῆσεν ἄρ' ἐν προθύροισι, κασίγνητοι δέ μιν ἀμφὶς
ἵσταντ' ἀθανάτοις ἐναλίγκιοι, οἵ ῥ' ὑπ' ἀπήνης
ἡμιόνους ἔλυον ἐσθῆτά τε ἔσφερον εἴσω.
αὐτὴ δ' ἐς θάλαμον ἑὸν ἤϊε· δαῖε δέ οἱ πῦρ
γρηῢς Ἀπειραίη, θαλαμηπόλος Εὐρυμέδουσα,
τήν ποτ' Ἀπείρηθεν νέες ἤγαγον ἀμφιέλισσαι·
Ἀλκινόῳ δ' αὐτὴν γέρας ἔξελον, οὕνεκα πᾶσιν
Φαιήκεσσιν ἄνασσε, θεοῦ δ' ὣς δῆμος ἄκουεν·
ἣ τρέφε Ναυσικάαν λευκώλενον ἐν μεγάροισιν.
ἥ οἱ πῦρ ἀνέκαιε, καὶ εἴσω δόρπον ἐκόσμει.
Καὶ τότ' Ὀδυσσεὺς ὦρτο πόλινδ' ἴμεν· ἀμφὶ δ' Ἀθήνη
πολλὴν ἠέρα χεῦε φίλα φρονέουσ' Ὀδυσῆϊ,
μή τις Φαιήκων μεγαθύμων ἀντιβολήσας
κερτομέοι τ' ἐπέεσσι, καὶ ἐξερέοιθ' ὅτις εἴη.
ἀλλ' ὅτε δὴ ἄρ' ἔμελλε πόλιν δύσεσθαι ἐραννήν,
ἔνθα οἱ ἀντεβόλησε θεὰ γλαυκῶπις Ἀθήνη
παρθενικῇ εἰκυῖα νεήνιδι, κάλπιν ἐχούσῃ.
στῆ δὲ πρόσθ' αὐτοῦ· ὁ δ' ἀνείρετο δῖος Ὀδυσσεύς·
"Ὦ τέκος, οὐκ ἄν μοι δόμον ἀνέρος ἡγήσαιο
Ἀλκινόου, ὃς τοῖσδε μετ' ἀνθρώποισιν ἀνάσσει;
καὶ γὰρ ἐγὼ ξεῖνος ταλαπείριος ἐνθάδ' ἱκάνω

τηλόθεν ἐξ ἀπίης γαίης· τῷ οὔτινα οἶδα
ἀνθρώπων, οἳ τήνδε πόλιν καὶ ἔργα νέμονται.”
Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
“τοιγὰρ ἐγώ τοι, ξεῖνε πάτερ, δόμον ὅν με κελεύεις
δείξω, ἐπεί μοι πατρὸς ἀμύμονος ἐγγύθι ναίει.
ἀλλ' ἴθι σιγῇ τοῖον, ἐγὼ δ' ὁδὸν ἡγεμονεύσω·
μηδέ τιν' ἀνθρώπων προτιόσσεο μηδ' ἐρέεινε.
οὐ γὰρ ξείνους οἵδε μάλ' ἀνθρώπους ἀνέχονται,
οὐδ' ἀγαπαζόμενοι φιλέουσ' ὅς κ' ἄλλοθεν ἔλθῃ.
νηυσὶ θοῇσιν τοίγε πεποιθότες ὠκείῃσιν
λαῖτμα μέγ' ἐκπερόωσιν, ἐπεί σφισι δῶκ' ἐνοσίχθων·
τῶν νέες ὠκεῖαι ὡσεὶ πτερὸν ἠὲ νόημα.”
Ὣς ἄρα φωνήσασ' ἡγήσατο Παλλὰς Ἀθήνη
καρπαλίμως· ὁ δ' ἔπειτα μετ' ἴχνια βαῖνε θεοῖο.
τὸν δ' ἄρα Φαίηκες ναυσικλυτοὶ οὐκ ἐνόησαν
ἐρχόμενον κατὰ ἄστυ διὰ σφέας· (οὐ γὰρ Ἀθήνη
εἴα ἐϋπλόκαμος, δεινὴ θεός, ἥ ῥά οἱ ἀχλὺν
θεσπεσίην κατέχευε φίλα φρονέουσ' ἐνὶ θυμῷ.)
θαύμαζεν δ' Ὀδυσεὺς λιμένας καὶ νῆας ἐΐσας
αὐτῶν θ' ἡρώων ἀγορὰς καὶ τείχεα μακρὰ
ὑψηλά, σκολόπεσσιν ἀρηρότα, θαῦμα ἰδέσθαι.
ἀλλ' ὅτε δὴ βασιλῆος ἀγακλυτὰ δώμαθ' ἵκοντο,
τοῖσι δὲ μύθων ἦρχε θεὰ γλαυκῶπις Ἀθήνη·
“Οὗτος δή τοι, ξεῖνε πάτερ, δόμος, ὅν με κελεύεις
πεφραδέμεν· δήεις δὲ διοτρεφέας βασιλῆας,
δαίτην δαινυμένους· σὺ δ' ἔσω κίε μηδέ τι θυμῷ
τάρβει· θαρσαλέος γὰρ ἀνὴρ ἐν πᾶσιν ἀμείνων
ἔργοισιν τελέθει, εἰ καί ποθεν ἄλλοθεν ἔλθοι.
δέσποιναν μὲν πρῶτα κιχήσεαι ἐν μεγάροισιν·
Ἀρήτη δ' ὄνομ' ἐστὶν ἐπώνυμον, ἐκ δὲ τοκήων
τῶν αὐτῶν οἵπερ τέκον Ἀλκίνοον βασιλῆα.
Ναυσίθοον μὲν πρῶτα Ποσειδάων ἐνοσίχθων
γείνατο καὶ Περίβοια, γυναικῶν εἶδος ἀρίστη,
ὁπλοτάτη θυγάτηρ μεγαλήτορος Εὐρυμέδοντος,

ὅς ποθ' ὑπερθύμοισι Γιγάντεσσιν βασίλευεν.
ἀλλ' ὁ μὲν ὤλεσε λαὸν ἀτάσθαλον, ὤλετο δ' αὐτός,
τῇ δὲ Ποσειδάων ἐμίγη, καὶ ἐγείνατο παῖδα
Ναυσίθοον μεγάθυμον, ὃς ἐν Φαίηξιν ἄνασσεν·
Ναυσίθοος δ' ἔτεκεν Ῥηξήνορά τ' Ἀλκίνοόν τε.
τὸν μὲν ἄκουρον ἐόντα βάλ' ἀργυρότοξος Ἀπόλλων
νυμφίον ἐν μεγάρῳ, μίαν οἴην παῖδα λιπόντα
Ἀρήτην· τὴν δ' Ἀλκίνοος ποιήσατ' ἄκοιτιν,
καί μιν ἔτισ' ὡς οὔτις ἐπὶ χθονὶ τίεται ἄλλη,
ὅσσαι νῦν γε γυναῖκες ὑπ' ἀνδράσιν οἶκον ἔχουσιν.
ὣς κείνη περὶ κῆρι τετίμηταί τε καὶ ἔστιν
ἔκ τε φίλων παίδων ἔκ τ' αὐτοῦ Ἀλκινόοιο
καὶ λαῶν, οἵ μίν ῥα θεὸν ὣς εἰσορόωντες
δειδέχαται μύθοισιν, ὅτε στείχῃσ' ἀνὰ ἄστυ.
οὐ μὲν γάρ τι νόου γε καὶ αὐτὴ δεύεται ἐσθλοῦ·
ᾗσίν τ' εὖ φρονέῃσι καὶ ἀνδράσι νείκεα λύει.
εἴ κέν τοι κείνη γε φίλα φρονέῃσ' ἐνὶ θυμῷ,
ἐλπωρή τοι ἔπειτα φίλους τ' ἰδέειν καὶ ἱκέσθαι
οἶκον ἐς ὑψόροφον καὶ σὴν ἐς πατρίδα γαῖαν.”
Ὣς ἄρα φωνήσασ' ἀπέβη γλαυκῶπις Ἀθήνη
πόντον ἐπ' ἀτρύγετον, λίπε δὲ Σχερίην ἐρατεινήν,
ἵκετο δ' ἐς Μαραθῶνα καὶ εὐρυάγυιαν Ἀθήνην,
δῦνε δ' Ἐρεχθῆος πυκινὸν δόμον. αὐτὰρ Ὀδυσσεὺς
Ἀλκινόου πρὸς δώματ' ἴε κλυτά· πολλὰ δέ οἱ κῆρ
ὥρμαιν' ἱσταμένῳ, πρὶν χάλκεον οὐδὸν ἱκέσθαι.
ὥστε γὰρ ἠελίου αἴγλη πέλεν ἠὲ σελήνης
δῶμα καθ' ὑψερεφὲς μεγαλήτορος Ἀλκινόοιο.
χάλκεοι μὲν γὰρ τοῖχοι ἐληλέατ' ἔνθα καὶ ἔνθα,
ἐς μυχὸν ἐξ οὐδοῦ, περὶ δὲ θριγκὸς κυάνοιο·
χρύσειαι δὲ θύραι πυκινὸν δόμον ἐντὸς ἔεργον·
σταθμοὶ δ' ἀργύρεοι ἐν χαλκέῳ ἕστασαν οὐδῷ,
ἀργύρεον δ' ἐφ' ὑπερθύριον, χρυσέη δὲ κορώνη.
χρύσειοι δ' ἑκάτερθε καὶ ἀργύρεοι κύνες ἦσαν,
οὓς Ἥφαιστος ἔτευξεν ἰδυίῃσι πραπίδεσσιν

δῶμα φυλασσέμεναι μεγαλήτορος Ἀλκινόοιο,
ἀθανάτους ὄντας καὶ ἀγήρως ἤματα πάντα.
ἐν δὲ θρόνοι περὶ τοῖχον ἐρηρέδατ' ἔνθα καὶ ἔνθα,
ἐς μυχὸν ἐξ οὐδοῖο διαμπερές, ἔνθ' ἐνὶ πέπλοι
λεπτοὶ ἐΰννητοι βεβλήατο, ἔργα γυναικῶν.
ἔνθα δὲ Φαιήκων ἡγήτορες ἑδριόωντο
πίνοντες καὶ ἔδοντες· ἐπηετανὸν γὰρ ἔχεσκον.
χρύσειοι δ' ἄρα κοῦροι ἐϋδμήτων ἐπὶ βωμῶν
ἕστασαν αἰθομένας δαΐδας μετὰ χερσὶν ἔχοντες,
φαίνοντες νύκτας κατὰ δώματα δαιτυμόνεσσιν.
πεντήκοντα δέ οἱ δμωαὶ κατὰ δῶμα γυναῖκες
αἱ μὲν ἀλετρεύουσι μύλης ἔπι μήλοπα καρπόν,
αἱ δ' ἱστοὺς ὑφόωσι, καὶ ἠλάκατα στρωφῶσιν
ἥμεναι, οἷά τε φύλλα μακεδνῆς αἰγείροιο·
καιροσσέων δ' ὀθονέων ἀπολείβεται ὑγρὸν ἔλαιον.
ὅσσον Φαίηκες περὶ πάντων ἴδριες ἀνδρῶν
νῆα θοὴν ἐνὶ πόντῳ ἐλαυνέμεν, ὣς δὲ γυναῖκες
ἱστὸν τεχνῆσσαι· πέρι γάρ σφισι δῶκεν Ἀθήνη
ἔργα τ' ἐπίστασθαι περικαλλέα καὶ φρένας ἐσθλάς.
ἔκτοσθεν δ' αὐλῆς μέγας ὄρχατος ἄγχι θυράων
τετράγυος· περὶ δ' ἕρκος ἐλήλαται ἀμφοτέρωθεν.
ἔνθα δὲ δένδρεα μακρὰ πεφύκασι τηλεθόωντα,
ὄγχναι καὶ ῥοιαὶ καὶ μηλέαι ἀγλαόκαρποι
συκέαι τε γλυκεραὶ καὶ ἐλαῖαι τηλεθόωσαι.
τάων οὔποτε καρπὸς ἀπόλλυται οὐδ' ἀπολείπει
χείματος οὐδὲ θέρευς, ἐπετήσιος· ἀλλὰ μάλ' αἰεὶ
Ζεφυρίη πνείουσα τὰ μὲν φύει, ἄλλα δὲ πέσσει.
ὄγχνη ἐπ' ὄγχνῃ γηράσκει, μῆλον δ' ἐπὶ μήλῳ,
αὐτὰρ ἐπὶ σταφυλῇ σταφυλή, σῦκον δ' ἐπὶ σύκῳ.
ἔνθα δέ οἱ πολύκαρπος ἀλωὴ ἐρρίζωται,
τῆς ἕτερον μὲν θειλόπεδον λευρῷ ἐνὶ χώρῳ
τέρσεται ἠελίῳ, ἑτέρας δ' ἄρα τε τρυγόωσιν,
ἄλλας δὲ τραπέουσι· πάροιθε δέ τ' ὄμφακές εἰσιν
ἄνθος ἀφιεῖσαι, ἕτεραι δ' ὑποπερκάζουσιν.

ἔνθα δὲ κοσμηταὶ πρασιαὶ παρὰ νείατον ὄρχον
παντοῖαι πεφύασιν, ἐπηετανὸν γανόωσαι·
ἐν δὲ δύω κρῆναι ἡ μέν τ' ἀνὰ κῆπον ἅπαντα
σκίδναται, ἡ δ' ἑτέρωθεν ὑπ' αὐλῆς οὐδὸν ἵησιν
πρὸς δόμον ὑψηλόν, ὅθεν ὑδρεύοντο πολῖται.
τοῖ' ἄρ' ἐν Ἀλκινόοιο θεῶν ἔσαν ἀγλαὰ δῶρα.
Ἔνθα στὰς θηεῖτο πολύτλας δῖος Ὀδυσσεύς,
αὐτὰρ ἐπειδὴ πάντα ἑῷ θηήσατο θυμῷ,
καρπαλίμως ὑπὲρ οὐδὸν ἐβήσετο δώματος εἴσω.
εὗρε δὲ Φαιήκων ἡγήτορας ἠδὲ μέδοντας
σπένδοντας δεπάεσσιν ἐϋσκόπῳ Ἀργειφόντῃ,
ᾧ πυμάτῳ σπένδεσκον, ὅτε μνησαίατο κοίτου.
αὐτὰρ ὁ βῆ διὰ δῶμα πολύτλας δῖος Ὀδυσσεύς,
πολλὴν ἠέρ' ἔχων, ἥν οἱ περίχευεν Ἀθήνη,
ὄφρ' ἵκετ' Ἀρήτην τε καὶ Ἀλκίνοον βασιλῆα.
ἀμφὶ δ' ἄρ' Ἀρήτης βάλε γούνασι χεῖρας Ὀδυσσεύς,
καὶ τότε δή ῥ' αὐτοῖο πάλιν χύτο θέσφατος ἀήρ.
οἱ δ' ἄνεῳ ἐγένοντο δόμον κάτα φῶτα ἰδόντες,
θαύμαζον δ' ὁρόωντες· ὁ δ' ἐλλιτάνευεν Ὀδυσσεύς·
"Ἀρήτη, θύγατερ Ῥηξήνορος ἀντιθέοιο,
σόν τε πόσιν σά τε γούναθ' ἱκάνω πολλὰ μογήσας,
τούσδε τε δαιτυμόνας, τοῖσιν θεοὶ ὄλβια δοῖεν
ζωέμεναι, καὶ παισὶν ἐπιτρέψειεν ἕκαστος
κτήματ' ἐνὶ μεγάροισι γέρας θ' ὅ τι δῆμος ἔδωκεν·
αὐτὰρ ἐμοὶ πομπὴν ὀτρύνετε πατρίδ' ἱκέσθαι
θᾶσσον, ἐπεὶ δὴ δηθὰ φίλων ἄπο πήματα πάσχω."
Ὣς εἰπὼν κατ' ἄρ' ἕζετ' ἐπ' ἐσχάρῃ ἐν κονίῃσιν
πὰρ πυρί· οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.
ὀψὲ δὲ δὴ μετέειπε γέρων ἥρως Ἐχένηος,
ὃς δὴ Φαιήκων ἀνδρῶν προγενέστερος ἦεν
καὶ μύθοισι κέκαστο, παλαιά τε πολλά τε εἰδώς·
ὅ σφιν ἐϋφρονέων ἀγορήσατο καὶ μετέειπεν·
"Ἀλκίνο', οὐ μέν τοι τόδε κάλλιον οὐδὲ ἔοικεν,
ξεῖνον μὲν χαμαὶ ἧσθαι ἐπ' ἐσχάρῃ ἐν κονίῃσιν·

οἵδε δὲ σὺν μῦθον ποτιδέγμενοι ἰσχανόωνται.
ἀλλ' ἄγε δὴ ξεῖνον μὲν ἐπὶ θρόνου ἀργυροήλου
εἷσον ἀναστήσας, σὺ δὲ κηρύκεσσι κέλευσον
οἶνον ἐπικρῆσαι, ἵνα καὶ Διὶ τερπικεραύνῳ
σπείσομεν, ὅσθ' ἱκέτῃσιν ἅμ' αἰδοίοισιν ὀπηδεῖ·
δόρπον δὲ ξείνῳ ταμίη δότω ἔνδον ἐόντων."
Αὐτὰρ ἐπεὶ τόγ' ἄκουσ' ἱερὸν μένος Ἀλκινόοιο,
χειρὸς ἑλὼν Ὀδυσῆα δαΐφρονα ποικιλομήτην
ὦρσεν ἀπ' ἐσχαρόφιν καὶ ἐπὶ θρόνου εἷσε φαεινοῦ,
υἱὸν ἀναστήσας ἀγαπήνορα Λαοδάμαντα,
ὅς οἱ πλησίον ἷζε, μάλιστα δέ μιν φιλέεσκεν.
χέρνιβα δ' ἀμφίπολος προχόῳ ἐπέχευε φέρουσα
καλῇ χρυσείῃ, ὑπὲρ ἀργυρέοιο λέβητος,
νίψασθαι· παρὰ δὲ ξεστὴν ἐτάνυσσε τράπεζαν.
σῖτον δ' αἰδοίη ταμίη παρέθηκε φέρουσα,
εἴδατα πόλλ' ἐπιθεῖσα, χαριζομένη παρεόντων.
αὐτὰρ ὁ πῖνε καὶ ἦσθε πολύτλας δῖος Ὀδυσσεύς·
καὶ τότε κήρυκα προσέφη μένος Ἀλκινόοιο·
"Ποντόνοε, κρητῆρα κερασσάμενος μέθυ νεῖμον
πᾶσιν ἀνὰ μέγαρον, ἵνα καὶ Διὶ τερπικεραύνῳ
σπείσομεν, ὅσθ' ἱκέτῃσιν ἅμ' αἰδοίοισιν ὀπηδεῖ."
Ὣς φάτο, Ποντόνοος δὲ μελίφρονα οἶνον ἐκίρνα,
νώμησεν δ' ἄρα πᾶσιν ἐπαρξάμενος δεπάεσσιν.
αὐτὰρ ἐπεὶ σπεῖσάν τ' ἔπιόν θ' ὅσον ἤθελε θυμὸς,
τοῖσιν δ' Ἀλκίνοος ἀγορήσατο καὶ μετέειπεν·
"Κέκλυτε, Φαιήκων ἡγήτορες ἠδὲ μέδοντες,
ὄφρ' εἴπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει.
νῦν μὲν δαισάμενοι κατακείετε οἴκαδ' ἰόντες·
ἠῶθεν δὲ γέροντας ἐπὶ πλέονας καλέσαντες
ξεῖνον ἐνὶ μεγάροις ξεινίσσομεν ἠδὲ θεοῖσιν
ῥέξομεν ἱερὰ καλὰ, ἔπειτα δὲ καὶ περὶ πομπῆς
μνησόμεθ', ὥς χ' ὁ ξεῖνος ἄνευθε πόνου καὶ ἀνίης
πομπῇ ὑφ' ἡμετέρῃ ἣν πατρίδα γαῖαν ἵκηται
χαίρων καρπαλίμως, εἰ καὶ μάλα τηλόθεν ἐστὶν,

μηδέ τι μεσσηγύς γε κακὸν καὶ πῆμα πάθῃσιν
πρίν γε τὸν ἧς γαίης ἐπιβήμεναι· ἔνθα δ' ἔπειτα
πείσεται ἅσσα οἱ Αἶσα κατὰ Κλῶθές τε βαρεῖαι
γεινομένῳ νήσαντο λίνῳ, ὅτε μιν τέκε μήτηρ.
εἰ δέ τις ἀθανάτων γε κατ' οὐρανοῦ εἰλήλουθεν,
ἄλλο τι δὴ τόδ' ἔπειτα θεοὶ περιμηχανόωνται.
αἰεὶ γὰρ τὸ πάρος γε θεοὶ φαίνονται ἐναργεῖς
ἡμῖν, εὖτ' ἔρδωμεν ἀγακλειτὰς ἑκατόμβας,
δαίνυνταί τε παρ' ἄμμι καθήμενοι ἔνθα περ ἡμεῖς.
εἰ δ' ἄρα τις καὶ μοῦνος ἰὼν ξύμβληται ὁδίτης,
οὔτι κατακρύπτουσιν, ἐπεί σφισιν ἐγγύθεν εἰμὲν,
ὥσπερ Κύκλωπές τε καὶ ἄγρια φῦλα Γιγάντων."
Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"Ἀλκίνο', ἄλλο τί μοι μελέτω φρεσίν· οὐ γὰρ ἔγωγε
ἀθανάτοισιν ἔοικα, τοὶ οὐρανὸν εὐρὺν ἔχουσιν,
οὐ δέμας οὐδὲ φυὴν, ἀλλὰ θνητοῖσι βροτοῖσιν·
οὕστινας ὑμεῖς ἴστε μάλιστ' ὀχέοντας ὀϊζὺν
ἀνθρώπων, τοῖσίν κεν ἐν ἄλγεσιν ἰσωσαίμην.
καὶ δ' ἔτι κεν καὶ μᾶλλον ἐγὼ κακὰ μυθησαίμην,
ὅσσα γε δὴ ξύμπαντα θεῶν ἰότητι μόγησα.
ἀλλ' ἐμὲ μὲν δορπῆσαι ἐάσατε κηδόμενόν περ·
οὐ γάρ τι στυγερῇ ἐπὶ γαστέρι κύντερον ἄλλο
ἔπλετο, ἥτ' ἐκέλευσεν ἕο μνήσασθαι ἀνάγκῃ
καὶ μάλα τειρόμενον καὶ ἐνὶ φρεσὶ πένθος ἔχοντα,
ὡς καὶ ἐγὼ πένθος μὲν ἔχω φρεσὶν, ἡ δὲ μάλ' αἰεὶ
ἐσθέμεναι κέλεται καὶ πινέμεν, ἐκ δέ με πάντων
ληθάνει ὅσσ' ἔπαθον, καὶ ἐνιπλήσασθαι ἀνώγει.
ὑμεῖς δ' ὀτρύνεσθαι ἅμ' ἠοῖ φαινομένηφιν,
ὥς κ' ἐμὲ τὸν δύστηνον ἐμῆς ἐπιβήσετε πάτρης,
καίπερ πολλὰ παθόντα· ἰδόντα με καὶ λίποι αἰὼν
κτῆσιν ἐμὴν, δμῶάς τε καὶ ὑψερεφὲς μέγα δῶμα."
Ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἐπῄνεον ἠδ' ἐκέλευον
πεμπέμεναι τὸν ξεῖνον, ἐπεὶ κατὰ μοῖραν ἔειπεν.
αὐτὰρ ἐπεὶ σπεῖσάν τ' ἔπιόν θ' ὅσον ἤθελε θυμὸς,

οἱ μὲν κακκείοντες ἔβαν οἶκόνδε ἕκαστος,
αὐτὰρ ὁ ἐν μεγάρῳ ὑπελείπετο δῖος Ὀδυσσεὺς,
πὰρ δέ οἱ Ἀρήτη τε καὶ Ἀλκίνοος θεοειδὴς
ἥσθην· ἀμφίπολοι δ' ἀπεκόσμεον ἔντεα δαιτός.
τοῖσιν δ' Ἀρήτη λευκώλενος ἤρχετο μύθων·
ἔγνω γὰρ φᾶρός τε χιτῶνά τε εἵματ' ἰδοῦσα
καλὰ, τά ῥ' αὐτὴ τεῦξε σὺν ἀμφιπόλοισι γυναιξίν·
καί μιν φωνήσασ' ἔπεα πτερόεντα προσηύδα·
"Ξεῖνε, τὸ μέν σε πρῶτον ἐγὼν εἰρήσομαι αὐτή·
τίς πόθεν εἶς ἀνδρῶν; τίς τοι τάδε εἵματ' ἔδωκεν;
οὐ δὴ φῇς ἐπὶ πόντον ἀλώμενος ἐνθάδ' ἱκέσθαι;"
Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"ἀργαλέον, βασίλεια, διηνεκέως ἀγορεῦσαι
κήδε', ἐπεί μοι πολλὰ δόσαν θεοὶ Οὐρανίωνες·
τοῦτο δέ τοι ἐρέω ὅ μ' ἀνείρεαι ἠδὲ μεταλλᾷς.
Ὠγυγίη τις νῆσος ἀπόπροθεν εἰν ἁλὶ κεῖται,
ἔνθα μὲν Ἄτλαντος θυγάτηρ, δολόεσσα Καλυψὼ,
ναίει ἐϋπλόκαμος, δεινὴ θεός· οὐδέ τις αὐτῇ
μίσγεται οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων.
ἀλλ' ἐμὲ τὸν δύστηνον ἐφέστιον ἤγαγε δαίμων
οἷον, ἐπεί μοι νῆα θοὴν ἀργῆτι κεραυνῷ
Ζεὺς ἔλσας ἐκέασσε μέσῳ ἐνὶ οἴνοπι πόντῳ.
ἔνθ' ἄλλοι μὲν πάντες ἀπέφθιθεν ἐσθλοὶ ἑταῖροι,
αὐτὰρ ἐγὼ τρόπιν ἀγκὰς ἑλὼν νεὸς ἀμφιελίσσης
ἐννῆμαρ φερόμην· δεκάτῃ δέ με νυκτὶ μελαίνῃ
νῆσον ἐς Ὠγυγίην πέλασαν θεοὶ, ἔνθα Καλυψὼ
[ναίει ἐϋπλόκαμος, δεινὴ θεὸς, ἥ με λαβοῦσα]
ἐνδυκέως ἐφίλει τε καὶ ἔτρεφεν ἠδὲ ἔφασκεν
θήσειν ἀθάνατον καὶ ἀγήρων ἤματα πάντα·
ἀλλ' ἐμὸν οὔποτε θυμὸν ἐνὶ στήθεσσιν ἔπειθεν.
ἔνθα μὲν ἑπτάετες μένον ἔμπεδον, εἵματα δ' αἰεὶ
δάκρυσι δεύεσκον, τά μοι ἄμβροτα δῶκε Καλυψώ·
ἀλλ' ὅτε δὴ ὀγδόατόν μοι ἐπιπλόμενον ἔτος ἦλθεν,
καὶ τότε δή μ' ἐκέλευσεν ἐποτρύνουσα νέεσθαι

Ζηνὸς ὑπ' ἀγγελίης, ἢ καὶ νόος ἐτράπετ' αὐτῆς.
πέμπε δ' ἐπὶ σχεδίης πολυδέσμου, πολλὰ δ' ἔδωκεν,
σῖτον καὶ μέθυ ἡδὺ, καὶ ἄμβροτα εἵματα ἕσσεν,
οὖρον δὲ προέηκεν ἀπήμονά τε λιαρόν τε.
ἑπτὰ δὲ καὶ δέκα μὲν πλέον ἤματα ποντοπορεύων,
ὀκτωκαιδεκάτῃ δ' ἐφάνη ὄρεα σκιόεντα
γαίης ὑμετέρης, γήθησε δέ μοι φίλον ἦτορ
δυσμόρῳ· ἦ γὰρ ἔμελλον ἔτι ξυνέσεσθαι ὀϊζυῖ
πολλῇ, τήν μοι ἐπῶρσε Ποσειδάων ἐνοσίχθων,
ὅς μοι ἐφορμήσας ἀνέμους κατέδησε κέλευθα,
ὤρινεν δὲ θάλασσαν ἀθέσφατον, οὐδέ τι κῦμα
εἴα ἐπὶ σχεδίης ἀδινὰ στενάχοντα φέρεσθαι.
τὴν μὲν ἔπειτα θύελλα διεσκέδασ'· αὐτὰρ ἔγωγε
νηχόμενος τόδε λαῖτμα διέτμαγον, ὄφρα με γαίῃ
ὑμετέρῃ ἐπέλασσε φέρων ἄνεμός τε καὶ ὕδωρ.
ἔνθα κέ μ' ἐκβαίνοντα βιήσατο κῦμ' ἐπὶ χέρσου,
πέτρῃς πρὸς μεγάλῃσι βαλὸν καὶ ἀτερπέϊ χώρῳ·
ἀλλ' ἀναχασσάμενος νῆχον πάλιν, εἷος ἐπῆλθον
ἐς ποταμὸν, τῇ δή μοι ἐείσατο χῶρος ἄριστος,
λεῖος πετράων, καὶ ἐπὶ σκέπας ἦν ἀνέμοιο.
ἐκ δ' ἔπεσον θυμηγερέων, ἐπὶ δ' ἀμβροσίη νὺξ
ἤλυθ'· ἐγὼ δ' ἀπάνευθε διιπετέος ποταμοῖο
ἐκβὰς ἐν θάμνοισι κατέδραθον, ἀμφὶ δὲ φύλλα
ἠφυσάμην· ὕπνον δὲ θεὸς κατ' ἀπείρονα χεῦεν.
ἔνθα μὲν ἐν φύλλοισι, φίλον τετιημένος ἦτορ,
εὗδον παννύχιος καὶ ἐπ' ἠῶ καὶ μέσον ἦμαρ·
δείλετό τ' ἠέλιος, καί με γλυκὺς ὕπνος ἀνῆκεν.
ἀμφιπόλους δ' ἐπὶ θινὶ τεῆς ἐνόησα θυγατρὸς
παιζούσας, ἐν δ' αὐτὴ ἔην εἰκυῖα θεῇσιν.
τὴν ἱκέτευσ'· ἡ δ' οὔτι νοήματος ἤμβροτεν ἐσθλοῦ,
ὡς οὐκ ἂν ἔλποιο νεώτερον ἀντιάσαντα
ἐρξέμεν· αἰεὶ γάρ τε νεώτεροι ἀφραδέουσιν.
ἥ μοι σῖτον ἔδωκεν ἅλις ἠδ' αἴθοπα οἶνον,
καὶ λοῦσ' ἐν ποταμῷ, καί μοι τάδε εἵματ' ἔδωκεν.
ταῦτά τοι ἀχνύμενός περ ἀληθείην κατέλεξα."

Τὸν δ' αὖτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε·
“ξεῖν', ἤτοι μὲν τοῦτό γ' ἐναίσιμον οὐκ ἐνόησεν
παῖς ἐμή, οὕνεκά σ' οὔτι μετ' ἀμφιπόλοισι γυναιξὶν
ἦγεν ἐς ἡμέτερον· σὺ δ' ἄρα πρώτην ἱκέτευσας.”
Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
“ἥρως, μή μοι τοὔνεκ' ἀμύμονα νείκεε κούρην·
ἡ μὲν γάρ μ' ἐκέλευε σὺν ἀμφιπόλοισιν ἕπεσθαι·
ἀλλ' ἐγὼ οὐκ ἔθελον δείσας αἰσχυνόμενός τε,
μή πως καὶ σοὶ θυμὸς ἐπισκύσσαιτο ἰδόντι·
δύσζηλοι γάρ τ' εἰμὲν ἐπὶ χθονὶ φῦλ' ἀνθρώπων.”
Τὸν δ' αὖτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε·
“ξεῖν', οὔ μοι τοιοῦτον ἐνὶ στήθεσσι φίλον κῆρ
μαψιδίως κεχολῶσθαι· ἀμείνω δ' αἴσιμα πάντα.
αἲ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἄπολλον,
τοῖος ἐὼν οἷός ἐσσι, τά τε φρονέων ἅτ' ἐγώ περ,
παῖδά τ' ἐμὴν ἐχέμεν καὶ ἐμὸς γαμβρὸς καλέεσθαι
αὖθι μένων· οἶκον δέ τ' ἐγὼ καὶ κτήματα δοίην,
εἴ κ' ἐθέλων γε μένοις· ἀέκοντα δέ σ' οὔτις ἐρύξει
Φαιήκων· μὴ τοῦτο φίλον Διὶ πατρὶ γένοιτο.
πομπὴν δ' ἐς τόδ' ἐγὼ τεκμαίρομαι, ὄφρ' εὖ εἰδῇς,
αὔριον ἐς· τῆμος δὲ σὺ μὲν δεδμημένος ὕπνῳ
λέξεαι, οἱ δ' ἐλόωσι γαλήνην, ὄφρ' ἂν ἵκηαι
πατρίδα σὴν καὶ δῶμα, καὶ εἴ πού τοι φίλον ἐστὶν,
εἴπερ καὶ μάλα πολλὸν ἑκαστέρω ἔστ' Εὐβοίης,
τήνπερ τηλοτάτω φάσ' ἔμμεναι οἵ μιν ἴδοντο
λαῶν ἡμετέρων, ὅτε τε ξανθὸν Ῥαδάμανθυν
ἦγον ἐποψόμενον Τιτυὸν, Γαιήϊον υἱόν.
καὶ μὲν οἱ ἔνθ' ἦλθον, καὶ ἄτερ καμάτοιο τέλεσσαν
ἤματι τῷ αὐτῷ καὶ ἀπήνυσαν οἴκαδ' ὀπίσσω.
εἰδήσεις δὲ καὶ αὐτὸς ἐνὶ φρεσὶν ὅσσον ἄρισται
νῆες ἐμαὶ καὶ κοῦροι ἀναρρίπτειν ἅλα πηδῷ.”
Ὣς φάτο, γήθησεν δὲ πολύτλας δῖος Ὀδυσσεύς,
εὐχόμενος δ' ἄρα εἶπεν ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
“Ζεῦ πάτερ, αἴθ' ὅσα εἶπε τελευτήσειεν ἅπαντα

Ἀλκίνοος· τοῦ μέν κεν ἐπὶ ζείδωρον ἄρουραν
ἄσβεστον κλέος εἴη, ἐγὼ δέ κε πατρίδ' ἱκοίμην.”
Ὣς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
κέκλετο δ' Ἀρήτη λευκώλενος ἀμφιπόλοισιν
δέμνι' ὑπ' αἰθούσῃ θέμεναι καὶ ῥήγεα καλὰ
πορφύρε' ἐμβαλέειν, στορέσαι τ' ἐφύπερθε τάπητας,
χλαίνας τ' ἐνθέμεναι οὔλας καθύπερθεν ἕσασθαι.
αἱ δ' ἴσαν ἐκ μεγάροιο δάος μετὰ χερσὶν ἔχουσαι·
αὐτὰρ ἐπεὶ στόρεσαν πυκινὸν λέχος ἐγκονέουσαι,
ὤτρυνον Ὀδυσῆα παριστάμεναι ἐπέεσσιν·
“Ὄρσο κέων, ὦ ξεῖνε· πεποίηται δέ τοι εὐνή.”
ὣς φάν· τῷ δ' ἀσπαστὸν ἐείσατο κοιμηθῆναι.
ὣς ὁ μὲν ἔνθα καθεῦδε πολύτλας δῖος Ὀδυσσεὺς
τρητοῖς ἐν λεχέεσσιν ὑπ' αἰθούσῃ ἐριδούπῳ·
Ἀλκίνοος δ' ἄρα λέκτο μυχῷ δόμου ὑψηλοῖο,
πὰρ δὲ γυνὴ δέσποινα λέχος πόρσυνε καὶ εὐνήν.

ΟΔΥΣΣΕΙΑΣ Θ.

Ὀδυσσέως σύστασις πρὸς Φαίακας.

Ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἠώς,
ὤρνυτ' ἄρ' ἐξ εὐνῆς ἱερὸν μένος Ἀλκινόοιο,
ἂν δ' ἄρα διογενὴς ὦρτο πτολίπορθος Ὀδυσσεύς.
τοῖσιν δ' ἡγεμόνευ' ἱερὸν μένος Ἀλκινόοιο
Φαιήκων ἀγορήνδ', ἥ σφιν παρὰ νηυσὶ τέτυκτο.
ἐλθόντες δὲ καθῖζον ἐπὶ ξεστοῖσι λίθοισιν
πλησίον· ἡ δ' ἀνὰ ἄστυ μετῴχετο Παλλὰς Ἀθήνη,
εἰδομένη κήρυκι δαΐφρονος Ἀλκινόοιο,
νόστον Ὀδυσσῆϊ μεγαλήτορι μητιόωσα,
καί ῥα ἑκάστῳ φωτὶ παρισταμένη φάτο μῦθον·
"Δεῦτ' ἄγε, Φαιήκων ἡγήτορες ἠδὲ μέδοντες,
εἰς ἀγορὴν ἰέναι, ὄφρα ξείνοιο πύθησθε,
ὃς νέον Ἀλκινόοιο δαΐφρονος ἵκετο δῶμα
πόντον ἐπιπλαγχθεὶς, δέμας ἀθανάτοισιν ὁμοῖος."
Ὣς εἰποῦσ' ὤτρυνε μένος καὶ θυμὸν ἑκάστου.
καρπαλίμως δ' ἔμπληντο βροτῶν ἀγοραί τε καὶ ἕδραι
ἀγρομένων· πολλοὶ δ' ἄρα θηήσαντο ἰδόντες
υἱὸν Λαέρταο δαΐφρονα. τῷ δ' ἄρ' Ἀθήνη
θεσπεσίην κατέχευε χάριν κεφαλῇ τε καὶ ὤμοις,
καί μιν μακρότερον καὶ πάσσονα θῆκεν ἰδέσθαι,
ὥς κεν Φαιήκεσσι φίλος πάντεσσι γένοιτο
δεινός τ' αἰδοῖός τε, καὶ ἐκτελέσειεν ἀέθλους
πολλοὺς, τοὺς Φαίηκες ἐπειρήσαντ' Ὀδυσῆος.
αὐτὰρ ἐπεί ῥ' ἤγερθεν ὁμηγερέες τ' ἐγένοντο,
τοῖσιν δ' Ἀλκίνοος ἀγορήσατο καὶ μετέειπεν·

"Κέκλυτε, Φαιήκων ἡγήτορες ἠδὲ μέδοντες;
ὄφρ' εἴπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει.
ξεῖνος ὅδ', οὐκ οἶδ' ὅστις, ἀλώμενος ἵκετ' ἐμὸν δῶ,
ἠὲ πρὸς ἠοίων ἢ ἑσπερίων ἀνθρώπων·
πομπὴν δ' ὀτρύνει, καὶ λίσσεται ἔμπεδον εἶναι.
ἡμεῖς δ', ὡς τὸ πάρος περ, ἐποτρυνώμεθα πομπήν.
οὐδὲ γὰρ οὐδέ τις ἄλλος, ὅτις κ' ἐμὰ δώμαθ' ἵκηται,
ἐνθάδ' ὀδυρόμενος δηρὸν μένει εἵνεκα πομπῆς.
ἀλλ' ἄγε νῆα μέλαιναν ἐρύσσομεν εἰς ἅλα δῖαν
πρωτόπλοον, κούρω δὲ δύω καὶ πεντήκοντα
κρινάσθων κατὰ δῆμον, ὅσοι πάρος εἰσὶν ἄριστοι.
δησάμενοι δ' εὖ πάντες ἐπὶ κληῗσιν ἐρετμὰ
ἔκβητ'· αὐτὰρ ἔπειτα θοὴν ἀλεγύνετε δαῖτα
ἡμέτερόνδ' ἐλθόντες· ἐγὼ δ' εὖ πᾶσι παρέξω.
κούροισιν μὲν ταῦτ' ἐπιτέλλομαι· αὐτὰρ οἱ ἄλλοι
σκηπτοῦχοι βασιλῆες ἐμὰ πρὸς δώματα καλὰ
ἔρχεσθ', ὄφρα ξεῖνον ἐνὶ μεγάροισι φιλέωμεν·
μηδέ τις ἀρνείσθω· καλέσασθε δὲ θεῖον ἀοιδὸν,
Δημόδοκον· τῷ γάρ ῥα θεὸς πέρι δῶκεν ἀοιδὴν
τέρπειν, ὅππη θυμὸς ἐποτρύνῃσιν ἀείδειν."
Ὣς ἄρα φωνήσας ἡγήσατο, τοὶ δ' ἅμ' ἕποντο
σκηπτοῦχοι· κῆρυξ δὲ μετῴχετο θεῖον ἀοιδόν.
κούρω δὲ κρινθέντε δύω καὶ πεντήκοντα
βήτην, ὡς ἐκέλευσ', ἐπὶ θῖν' ἁλὸς ἀτρυγέτοιο.
αὐτὰρ ἐπεί ῥ' ἐπὶ νῆα κατήλυθον ἠδὲ θάλασσαν,
νῆα μὲν οἵγε μέλαιναν ἁλὸς βένθοσδε ἔρυσσαν,
ἐν δ' ἱστόν τ' ἐτίθεντο καὶ ἱστία νηῒ μελαίνῃ,
ἠρτύναντο δ' ἐρετμὰ τροποῖς ἐν δερματίνοισιν,
πάντα κατὰ μοῖραν· ἀνά θ' ἱστία λευκὰ πέτασσαν.
ὑψοῦ δ' ἐν νοτίῳ τήνγ' ὥρμισαν· αὐτὰρ ἔπειτα
βάν ῥ' ἴμεν Ἀλκινόοιο δαΐφρονος ἐς μέγα δῶμα.
πλῆντο δ' ἄρ' αἴθουσαί τε καὶ ἕρκεα καὶ δόμοι ἀνδρῶν
[ἀγρομένων· πολλοὶ δ' ἄρ' ἔσαν νέοι ἠδὲ παλαιοί].
τοῖσιν δ' Ἀλκίνοος δυοκαίδεκα μῆλ' ἱέρευσεν,

ὀκτὼ δ' ἀργιόδοντας ὕας, δύο δ' εἰλίποδας βοῦς·
τοὺς δέρον ἀμφί θ' ἕπον, τετύκοντό τε δαῖτ' ἐρατεινήν.
Κῆρυξ δ' ἐγγύθεν ἦλθεν ἄγων ἐρίηρον ἀοιδόν,
τὸν πέρι Μοῦσ' ἐφίλησε, δίδου δ' ἀγαθόν τε κακόν τε·
ὀφθαλμῶν μὲν ἄμερσε, δίδου δ' ἡδεῖαν ἀοιδήν.
τῷ δ' ἄρα Ποντόνοος θῆκε θρόνον ἀργυρόηλον
μέσσῳ δαιτυμόνων, πρὸς κίονα μακρὸν ἐρείσας·
κὰδ δ' ἐκ πασσαλόφι κρέμασεν φόρμιγγα λίγειαν
αὐτοῦ ὑπὲρ κεφαλῆς καὶ ἐπέφραδε χερσὶν ἑλέσθαι
κῆρυξ· πὰρ δ' ἐτίθει κάνεον καλήν τε τράπεζαν,
πὰρ δὲ δέπας οἴνοιο, πιεῖν ὅτε θυμὸς ἀνώγοι.
οἱ δ' ἐπ' ὀνείαθ' ἑτοῖμα προκείμενα χεῖρας ἴαλλον.
αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἕντο,
Μοῦσ' ἄρ' ἀοιδὸν ἀνῆκεν ἀειδέμεναι κλέα ἀνδρῶν,
οἴμης τῆς τότ' ἄρα κλέος οὐρανὸν εὐρὺν ἵκανεν,
νεῖκος Ὀδυσσῆος καὶ Πηλείδεω Ἀχιλῆος,
ὥς ποτε δηρίσαντο θεῶν ἐν δαιτὶ θαλείῃ
ἐκπάγλοις ἐπέεσσιν, ἄναξ δ' ἀνδρῶν Ἀγαμέμνων
χαῖρε νόῳ, ὅτ' ἄριστοι Ἀχαιῶν δηριόωντο.
ὣς γάρ οἱ χρείων μυθήσατο Φοῖβος Ἀπόλλων
Πυθοῖ ἐν ἠγαθέῃ, ὅθ' ὑπέρβη λάϊνον οὐδὸν
χρησόμενος· τότε γάρ ῥα κυλίνδετο πήματος ἀρχὴ
Τρωσί τε καὶ Δαναοῖσι Διὸς μεγάλου διὰ βουλάς.
Ταῦτ' ἄρ' ἀοιδὸς ἄειδε περικλυτός· αὐτὰρ Ὀδυσσεὺς
πορφύρεον μέγα φᾶρος ἑλὼν χερσὶ στιβαρῇσιν
κὰκ κεφαλῆς εἴρυσσε, κάλυψε δὲ καλὰ πρόσωπα·
αἴδετο γὰρ Φαίηκας ὑπ' ὀφρύσι δάκρυα λείβων.
ἤτοι ὅτε λήξειεν ἀείδων θεῖος ἀοιδός,
δάκρυ' ὀμορξάμενος κεφαλῆς ἄπο φᾶρος ἕλεσκεν
καὶ δέπας ἀμφικύπελλον ἑλὼν σπείσασκε θεοῖσιν
αὐτὰρ ὅτ' ἂψ ἄρχοιτο καὶ ὀτρύνειαν ἀείδειν
Φαιήκων οἱ ἄριστοι, ἐπεὶ τέρποντ' ἐπέεσσιν,
ἂψ Ὀδυσεὺς κατὰ κρᾶτα καλυψάμενος γοάασκεν.
ἔνθ' ἄλλους μὲν πάντας ἐλάνθανε δάκρυα λείβων,

Ἀλκίνοος δέ μιν οἶος ἐπεφράσατ' ἠδ' ἐνόησεν
ἥμενος ἄγχ' αὐτοῦ, βαρὺ δὲ στενάχοντος ἄκουσεν.
αἶψα δὲ Φαιήκεσσι φιληρέτμοισι μετηύδα·
"Κέκλυτε, Φαιήκων ἡγήτορες ἠδὲ μέδοντες·
ἤδη μὲν δαιτὸς κεκορήμεθα θυμὸν ἐΐσης
φόρμιγγός θ', ἣ δαιτὶ συνήορός ἐστι θαλείῃ·
νῦν δ' ἐξέλθωμεν καὶ ἀέθλων πειρηθῶμεν
πάντων, ὥς χ' ὁ ξεῖνος ἐνίσπῃ οἷσι φίλοισιν,
οἴκαδε νοστήσας, ὅσσον περιγιγνόμεθ' ἄλλων
πύξ τε παλαιμοσύνῃ τε καὶ ἅλμασιν ἠδὲ πόδεσσιν."
Ὣς ἄρα φωνήσας ἡγήσατο, τοὶ δ' ἅμ' ἕποντο.
κὰδ δ' ἐκ πασσαλόφι κρέμασεν φόρμιγγα λίγειαν,
Δημοδόκου δ' ἕλε χεῖρα καὶ ἔξαγεν ἐκ μεγάροιο
κῆρυξ· ἦρχε δὲ τῷ αὐτὴν ὁδὸν ἥνπερ οἱ ἄλλοι
Φαιήκων οἱ ἄριστοι, ἄεθλια θαυμανέοντες.
βὰν δ' ἴμεν εἰς ἀγορήν, ἅμα δ' ἕσπετο πουλὺς ὅμιλος,
μυρίοι· ἂν δ' ἵσταντο νέοι πολλοί τε καὶ ἐσθλοί.
ὦρτο μὲν Ἀκρόνεώς τε καὶ Ὠκύαλος καὶ Ἐλατρεὺς
Ναυτεύς τε Πρυμνεύς τε καὶ Ἀγχίαλος καὶ Ἐρετμεὺς
Ποντεύς τε Πρῳρεύς τε, Θόων, Ἀναβησίνεώς τε
Ἀμφίαλός θ', υἱὸς Πολυνήου Τεκτονίδαο·
ἂν δὲ καὶ Εὐρύαλος, βροτολοιγῷ ἶσος Ἄρηϊ,
Ναυβολίδης, ὃς ἄριστος ἔην εἶδός τε δέμας τε
πάντων Φαιήκων μετ' ἀμύμονα Λαοδάμαντα.
ἂν δ' ἔσταν τρεῖς παῖδες ἀμύμονος Ἀλκινόοιο,
Λαοδάμας θ' Ἅλιός τε καὶ ἀντίθεος Κλυτόνηος·
οἱ δ' ἤτοι πρῶτον μὲν ἐπειρήσαντο πόδεσσιν.
τοῖσι δ' ἀπὸ νύσσης τέτατο δρόμος· οἱ δ' ἅμα πάντες
καρπαλίμως ἐπέτοντο κονίοντες πεδίοιο.
τῶν δὲ θέειν ὄχ' ἄριστος ἔην Κλυτόνηος ἀμύμων·
ὅσσον τ' ἐν νειῷ οὖρον πέλει ἡμιόνοιιν,
τόσσον ὑπεκπροθέων λαοὺς ἵκεθ', οἱ δ' ἐλίποντο.
οἱ δὲ παλαιμοσύνης ἀλεγεινῆς πειρήσαντο·
τῇ δ' αὖτ' Εὐρύαλος ἀπεκαίνυτο πάντας ἀρίστους.

ἅλματι δ' Ἀμφίαλος πάντων προφερέστατος ἦεν·
δίσκῳ δ' αὖ πάντων πολὺ φέρτατος ἦεν Ἐλατρεὺς,
πὺξ δ' αὖ Λαοδάμας, ἀγαθὸς παῖς Ἀλκινόοιο.
αὐτὰρ ἐπειδὴ πάντες ἐτέρφθησαν φρέν' ἀέθλοις,
τοῖς ἄρα Λαοδάμας μετέφη παῖς Ἀλκινόοιο·
  "Δεῦτε, φίλοι, τὸν ξεῖνον ἐρώμεθα εἴ τιν' ἄεθλον
οἶδέ τε καὶ δεδάηκε· φυήν γε μὲν οὐ κακός ἐστιν,
μηρούς τε κνήμας τε καὶ ἄμφω χεῖρας ὕπερθεν
αὐχένα τε στιβαρὸν μέγα τε σθένος· οὐδέ τι ἥβης
δεύεται, ἀλλὰ κακοῖσι συνέρρηκται πολέεσσιν.
οὐ γὰρ ἔγωγέ τί φημι κακώτερον ἄλλο θαλάσσης
ἄνδρα γε συγχεῦαι, εἰ καὶ μάλα καρτερὸς εἴη."
  Τὸν δ' αὖτ' Εὐρύαλος ἀπαμείβετο φώνησέν τε·
"Λαοδάμα, μάλα τοῦτο ἔπος κατὰ μοῖραν ἔειπες.
[αὐτὸς νῦν προκάλεσσαι ἰὼν καὶ πέφραδε μῦθον.]"
  Αὐτὰρ ἐπεὶ τόγ' ἄκουσ' ἀγαθὸς παῖς Ἀλκινόοιο,
στῆ ῥ' ἐς μέσσον ἰὼν καὶ Ὀδυσσῆα προσέειπεν·
  "Δεῦρ' ἄγε καὶ σὺ, ξεῖνε πάτερ, πείρησαι ἀέθλων,
εἴ τινά που δεδάηκας· ἔοικε δέ σ' ἴδμεν ἀέθλους.
οὐ μὲν γὰρ μεῖζον κλέος ἀνέρος ὄφρα κεν ᾖσιν,
ἢ ὅ τι ποσσίν τε ῥέξῃ καὶ χερσὶν ἑῇσιν.
ἀλλ' ἄγε πείρησαι, σκέδασον δ' ἀπὸ κήδεα θυμοῦ·
σοὶ δ' ὁδὸς οὐκέτι δηρὸν ἀπέσσεται, ἀλλά τοι ἤδη
νηῦς τε κατείρυσται καὶ ἐπαρτέες εἰσὶν ἑταῖροι."
  Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"Λαοδάμα, τί με ταῦτα κελεύετε κερτομέοντες;
κήδεά μοι καὶ μᾶλλον ἐνὶ φρεσὶν ἤπερ ἄεθλοι,
ὃς πρὶν μὲν μάλα πόλλ' ἔπαθον καὶ πόλλ' ἐμόγησα,
νῦν δὲ μεθ' ὑμετέρῃ ἀγορῇ νόστοιο χατίζων
ἧμαι, λισσόμενος βασιλῆά τε πάντα τε δῆμον."
  Τὸν δ' αὖτ' Εὐρύαλος ἀπαμείβετο νείκεσέ τ' ἄντην·
"οὐ γάρ σ' οὐδὲ, ξεῖνε, δαήμονι φωτὶ ἐΐσκω
ἄθλων, οἷά τε πολλὰ μετ' ἀνθρώποισι πέλονται,
ἀλλὰ τῷ ὅσθ' ἅμα νηῒ πολυκληῗδι θαμίζων,

ἀρχὸς ναυτάων οἵτε πρηκτῆρες ἔασιν,
φόρτου τε μνήμων καὶ ἐπίσκοπος εἶσιν ὁδαίων
κερδέων θ' ἁρπαλέων· οὐδ' ἀθλητῆρι ἔοικας."
  Τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
"ξεῖν', οὐ καλὸν ἔειπες· ἀτασθάλῳ ἀνδρὶ ἔοικας.
οὕτως οὐ πάντεσσι θεοὶ χαρίεντα διδοῦσιν
ἀνδράσιν, οὔτε φυὴν οὔτ' ἂρ φρένας οὔτ' ἀγορητύν.
ἄλλος μὲν γάρ τ' εἶδος ἀκιδνότερος πέλει ἀνὴρ,
ἀλλὰ θεὸς μορφὴν ἔπεσι στέφει, οἱ δέ τ' ἐς αὐτὸν
τερπόμενοι λεύσσουσιν· ὁ δ' ἀσφαλέως ἀγορεύει
αἰδοῖ μειλιχίῃ, μετὰ δὲ πρέπει ἀγρομένοισιν,
ἐρχόμενον δ' ἀνὰ ἄστυ θεὸν ὣς εἰσορόωσιν.
ἄλλος δ' αὖ εἶδος μὲν ἀλίγκιος ἀθανάτοισιν,
ἀλλ' οὔ οἱ χάρις ἀμφιπεριστέφεται ἐπέεσσιν,
ὡς καὶ σοὶ εἶδος μὲν ἀριπρεπὲς, οὐδέ κεν ἄλλως
οὐδὲ θεὸς τεύξειε, νόον δ' ἀποφώλιός ἐσσι.
ὤρινάς μοι θυμὸν ἐνὶ στήθεσσι φίλοισιν
εἰπὼν οὐ κατὰ κόσμον· ἐγὼ δ' οὐ νῆϊς ἀέθλων,
ὡς σύγε μυθεῖαι, ἀλλ' ἐν πρώτοισιν ὀΐω
ἔμμεναι, ὄφρ' ἥβῃ τε πεποίθεα χερσί τ' ἐμῇσιν.
νῦν δ' ἔχομαι κακότητι καὶ ἄλγεσι· πολλὰ γὰρ ἔτλην,
ἀνδρῶν τε πτολέμους ἀλεγεινά τε κύματα πείρων.
ἀλλὰ καὶ ὣς κακὰ πολλὰ παθὼν πειρήσομ' ἀέθλων·
θυμοδακὴς γὰρ μῦθος· ἐπώτρυνας δέ με εἰπών."
  Ἦ ῥα καὶ αὐτῷ φάρει ἀναΐξας λάβε δίσκον
μείζονα καὶ πάχετον, στιβαρώτερον οὐκ ὀλίγον περ
ἢ οἵῳ Φαίηκες ἐδίσκεον ἀλλήλοισιν.
τόν ῥα περιστρέψας ἧκε στιβαρῆς ἀπὸ χειρὸς,
βόμβησεν δὲ λίθος· κατὰ δ' ἔπτηξαν ποτὶ γαίῃ
Φαίηκες δολιχήρετμοι, ναυσίκλυτοι ἄνδρες,
λᾶος ὑπὸ ῥιπῆς· ὁ δ' ὑπέρπτατο σήματα πάντα
ῥίμφα θέων ἀπὸ χειρός· ἔθηκε δὲ τέρματ' Ἀθήνη
ἀνδρὶ δέμας εἰκυῖα, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
  "Καί κ' ἀλαός τοι, ξεῖνε, διακρίνειε τὸ σῆμα

ἀμφαφόων· ἐπεὶ οὔτι μεμιγμένον ἐστὶν ὁμίλῳ,
ἀλλὰ πολὺ πρῶτον· σὺ δὲ θάρσει τόνδε γ' ἄεθλον·
οὔτις Φαιήκων τόδε γ' ἵξεται οὐδ' ὑπερήσει."
Ὣς φάτο, γήθησεν δὲ πολύτλας δῖος Ὀδυσσεὺς,
χαίρων οὕνεχ' ἑταῖρον ἐνηέα λεῦσσ' ἐν ἀγῶνι.
καὶ τότε κουφότερον μετεφώνεε Φαιήκεσσιν·
"Τοῦτον νῦν ἀφίκεσθε, νέοι· τάχα δ' ὕστερον ἄλλον
ἥσειν ἢ τοσσοῦτον ὀΐομαι ἢ ἔτι μᾶσσον.
τῶν δ' ἄλλων ὅτινα κραδίη θυμός τε κελεύει,
δεῦρ' ἄγε πειρηθήτω, ἐπεί μ' ἐχολώσατε λίην,
ἢ πὺξ ἠὲ πάλῃ ἢ καὶ ποσὶν, οὔτι μεγαίρω,
πάντων Φαιήκων πλήν γ' αὐτοῦ Λαοδάμαντος.
ξεῖνος γάρ μοι ὅδ' ἐστί· τίς ἂν φιλέοντι μάχοιτο;
ἄφρων δὴ κεῖνός γε καὶ οὐτιδανὸς πέλει ἀνὴρ,
ὅστις ξεινοδόκῳ ἔριδα προφέρηται ἀέθλων
δήμῳ ἐν ἀλλοδαπῷ· ἕο δ' αὐτοῦ πάντα κολούει.
τῶν δ' ἄλλων οὔ πέρ τιν' ἀναίνομαι οὐδ' ἀθερίζω,
ἀλλ' ἐθέλω ἴδμεν καὶ πειρηθήμεναι ἄντην.
πάντα γὰρ οὐ κακός εἰμι, μετ' ἀνδράσιν ὅσσοι ἄεθλοι.
εὖ μὲν τόξον οἶδα ἐΰξοον ἀμφαφάασθαι·
πρῶτός κ' ἄνδρα βάλοιμι ὀϊστεύσας ἐν ὁμίλῳ
ἀνδρῶν δυσμενέων, εἰ καὶ μάλα πολλοὶ ἑταῖροι
ἄγχι παρασταῖεν καὶ τοξαζοίατο φωτῶν.
οἶος δή με Φιλοκτήτης ἀπεκαίνυτο τόξῳ
δήμῳ ἔνι Τρώων, ὅτε τοξαζοίμεθ' Ἀχαιοί.
τῶν δ' ἄλλων ἐμέ φημι πολὺ προφερέστερον εἶναι,
ὅσσοι νῦν βροτοί εἰσιν ἐπὶ χθονὶ σῖτον ἔδοντες.
ἀνδράσι δὲ προτέροισιν ἐριζέμεν οὐκ ἐθελήσω,
οὔθ' Ἡρακλῆϊ οὔτ' Εὐρύτῳ Οἰχαλιῆϊ,
οἵ ῥα καὶ ἀθανάτοισιν ἐρίζεσκον περὶ τόξων.
τῷ ῥα καὶ αἶψ' ἔθανεν μέγας Εὔρυτος, οὐδ' ἐπὶ γῆρας
ἵκετ' ἐνὶ μεγάροισι· χολωσάμενος γὰρ Ἀπόλλων
ἔκτανεν, οὕνεκά μιν προκαλίζετο τοξάζεσθαι.
δουρὶ δ' ἀκοντίζω ὅσον οὐκ ἄλλος τις ὀϊστῷ.

οἴοισιν δείδοικα ποσὶν μή τίς με παρέλθῃ
Φαιήκων· λίην γὰρ ἀεικελίως ἐδαμάσθην
κύμασιν ἐν πολλοῖς, ἐπεὶ οὐ κομιδὴ κατὰ νῆα
ἦεν ἐπηετανός· τῷ μοι φίλα γυῖα λέλυνται."
Ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ·
Ἀλκίνοος δέ μιν οἶος ἀμειβόμενος προσέειπεν·
"Ξεῖν', ἐπεὶ οὐκ ἀχάριστα μεθ' ἡμῖν ταῦτ' ἀγορεύεις,
ἀλλ' ἐθέλεις ἀρετὴν σὴν φαινέμεν, ἥ τοι ὀπηδεῖ,
χωόμενος ὅτι σ' οὗτος ἀνὴρ ἐν ἀγῶνι παραστὰς
νείκεσεν, ὡς ἂν σὴν ἀρετὴν βροτὸς οὔτις ὄνοιτο
ὅστις ἐπίσταιτο ᾗσι φρεσὶν ἄρτια βάζειν·
ἀλλ' ἄγε νῦν ἐμέθεν ξυνίει ἔπος, ὄφρα καὶ ἄλλῳ
εἴπῃς ἡρώων, ὅτε κεν σοῖς ἐν μεγάροισιν
δαινύῃ παρὰ σῇ τ' ἀλόχῳ καὶ σοῖσι τέκεσσιν,
ἡμετέρης ἀρετῆς μεμνημένος, οἷα καὶ ἡμῖν
Ζεὺς ἐπὶ ἔργα τίθησι διαμπερὲς ἐξέτι πατρῶν.
οὐ γὰρ πυγμάχοι εἰμὲν ἀμύμονες οὐδὲ παλαισταὶ,
ἀλλὰ ποσὶ κραιπνῶς θέομεν καὶ νηυσὶν ἄριστοι,
αἰεὶ δ' ἡμῖν δαίς τε φίλη κίθαρίς τε χοροί τε
εἵματά τ' ἐξημοιβὰ λοετρά τε θερμὰ καὶ εὐναί.
ἀλλ' ἄγε, Φαιήκων βητάρμονες ὅσσοι ἄριστοι,
παίσατε, ὥς χ' ὁ ξεῖνος ἐνίσπῃ οἷσι φίλοισιν,
οἴκαδε νοστήσας, ὅσσον περιγιγνόμεθ' ἄλλων
ναυτιλίῃ καὶ ποσσὶ καὶ ὀρχηστυῖ καὶ ἀοιδῇ.
Δημοδόκῳ δέ τις αἶψα κιὼν φόρμιγγα λίγειαν
οἰσέτω, ἥ που κεῖται ἐν ἡμετέροισι δόμοισιν."
Ὣς ἔφατ' Ἀλκίνοος θεοείκελος, ὦρτο δὲ κῆρυξ
οἴσων φόρμιγγα γλαφυρὴν δόμου ἐκ βασιλῆος.
αἰσυμνῆται δὲ κριτοὶ ἐννέα πάντες ἀνέσταν
δήμιοι, οἳ κατ' ἀγῶνας ἐῢ πρήσσεσκον ἕκαστα,
λείηναν δὲ χορὸν, καλὸν δ' εὔρυναν ἀγῶνα.
κῆρυξ δ' ἐγγύθεν ἦλθε φέρων φόρμιγγα λίγειαν
Δημοδόκῳ· ὁ δ' ἔπειτα κί' ἐς μέσον· ἀμφὶ δὲ κοῦροι
πρωθῆβαι ἵσταντο, δαήμονες ὀρχηθμοῖο,

πέπληγον δὲ χορὸν θεῖον ποσίν. αὐτὰρ Ὀδυσσεὺς
μαρμαρυγὰς θηεῖτο ποδῶν, θαύμαζε δὲ θυμῷ.
Αὐτὰρ ὁ φορμίζων ἀνεβάλλετο καλὸν ἀείδειν.

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Ταῦτ' ἄρ' ἀοιδὸς ἄειδε περικλυτός· αὐτὰρ Ὀδυσσεὺς
τέρπετ' ἐνὶ φρεσὶν ᾗσιν ἀκούων ἠδὲ καὶ ἄλλοι
Φαίηκες δολιχήρετμοι, ναυσίκλυτοι ἄνδρες.
Ἀλκίνοος δ' Ἅλιον καὶ Λαοδάμαντα κέλευσεν
μουνὰξ ὀρχήσασθαι, ἐπεί σφισιν οὔτις ἔριζεν.
οἱ δ' ἐπεὶ οὖν σφαῖραν καλὴν μετὰ χερσὶν ἕλοντο,
πορφυρέην, τήν σφιν Πόλυβος ποίησε δαΐφρων,
τὴν ἕτερος ῥίπτασκε ποτὶ νέφεα σκιόεντα
ἰδνωθεὶς ὀπίσω· ὁ δ' ἀπὸ χθονὸς ὑψόσ' ἀερθεὶς
ῥηϊδίως μεθέλεσκε, πάρος ποσὶν οὖδας ἱκέσθαι.
αὐτὰρ ἐπειδὴ σφαίρῃ ἀν' ἰθὺν πειρήσαντο,
ὠρχείσθην δὴ ἔπειτα ποτὶ χθονὶ πουλυβοτείρῃ
ταρφέ' ἀμειβομένω· κοῦροι δ' ἐπελήκεον ἄλλοι
ἑσταότες κατ' ἀγῶνα, πολὺς δ' ὑπὸ κόμπος ὀρώρει.
δὴ τότ' ἄρ' Ἀλκίνοον προσεφώνεε δῖος Ὀδυσσεύς·
"Ἀλκίνοε κρεῖον, πάντων ἀριδείκετε λαῶν,
ἠμὲν ἀπείλησας βητάρμονας εἶναι ἀρίστους,
ἠδ' ἄρ' ἑτοῖμα τέτυκτο· σέβας μ' ἔχει εἰσορόωντα."
Ὣς φάτο, γήθησεν δ' ἱερὸν μένος Ἀλκινόοιο,
αἶψα δὲ Φαιήκεσσι φιληρέτμοισι μετηύδα·
"Κέκλυτε, Φαιήκων ἡγήτορες ἠδὲ μέδοντες·
ὁ ξεῖνος μάλα μοι δοκέει πεπνυμένος εἶναι.
ἀλλ' ἄγε οἱ δῶμεν ξεινήϊον, ὡς ἐπιεικές.
δώδεκα γὰρ κατὰ δῆμον ἀριπρεπέες βασιλῆες
ἀρχοὶ κραίνουσι, τρισκαιδέκατος δ' ἐγὼ αὐτός·
τῶν οἱ φᾶρος ἕκαστος ἐϋπλυνὲς ἠδὲ χιτῶνα
καὶ χρυσοῖο τάλαντον ἐνείκατε τιμήεντος.
αἶψα δὲ πάντα φέρωμεν ἀολλέα, ὄφρ' ἐνὶ χερσὶν
ξεῖνος ἔχων ἐπὶ δόρπον ἴῃ χαίρων ἐνὶ θυμῷ.

Εὐρύαλος δέ ἑ αὐτὸν ἀρεσσάσθω ἐπέεσσιν
καὶ δώρῳ, ἐπεὶ οὔτι ἔπος κατὰ μοῖραν ἔειπεν."
Ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἐπήνεον ἠδ' ἐκέλευον,
δῶρα δ' ἄρ' οἰσέμεναι πρόεσαν κήρυκα ἕκαστος.
τὸν δ' αὖτ' Εὐρύαλος ἀπαμείβετο φώνησέν τε·
"Ἀλκίνοε κρεῖον, πάντων ἀριδείκετε λαῶν,
τοιγὰρ ἐγὼ τὸν ξεῖνον ἀρέσσομαι, ὡς σὺ κελεύεις.
δώσω οἱ τόδ' ἄορ παγχάλκεον, ᾧ ἔπι κώπη
ἀργυρέη, κολεὸν δὲ νεοπρίστου ἐλέφαντος
ἀμφιδεδίνηται· πολέος δέ οἱ ἄξιον ἔσται."
Ὣς εἰπὼν ἐν χερσὶ τίθει ξίφος ἀργυρόηλον,
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
"Χαῖρε, πάτερ ὦ ξεῖνε· ἔπος δ' εἴπερ τι βέβακται
δεινόν, ἄφαρ τὸ φέροιεν ἀναρπάξασαι ἄελλαι.
σοὶ δὲ θεοὶ ἄλοχόν τ' ἰδέειν καὶ πατρίδ' ἱκέσθαι
δοῖεν, ἐπειδὴ δηθὰ φίλων ἄπο πήματα πάσχεις."
Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"καὶ σύ, φίλος, μάλα χαῖρε, θεοὶ δέ τοι ὄλβια δοῖεν,
μηδέ τί τοι ξίφεός γε ποθὴ μετόπισθε γένοιτο
τούτου, ὃ δή μοι δῶκας, ἀρεσσάμενος ἐπέεσσιν."
Ἦ ῥα καὶ ἀμφ' ὤμοισι θέτο ξίφος ἀργυρόηλον.
δύσετό τ' ἠέλιος, καὶ τῷ κλυτὰ δῶρα παρῆεν·
καὶ τάγ' ἐς Ἀλκινόοιο φέρον κήρυκες ἀγαυοί·
δεξάμενοι δ' ἄρα παῖδες ἀμύμονος Ἀλκινόοιο
μητρὶ παρ' αἰδοίῃ ἔθεσαν περικαλλέα δῶρα.
τοῖσιν δ' ἡγεμόνευ' ἱερὸν μένος Ἀλκινόοιο,
ἐλθόντες δὲ καθῖζον ἐν ὑψηλοῖσι θρόνοισιν.
δή ῥα τότ' Ἀρήτην προσέφη μένος Ἀλκινόοιο·
"Δεῦρο, γύναι, φέρε χηλὸν ἀριπρεπέ', ἥτις ἀρίστη·
ἐν δ' αὐτῇ θὲς φᾶρος ἐϋπλυνὲς ἠδὲ χιτῶνα.
ἀμφὶ δέ οἱ πυρὶ χαλκὸν ἰήνατε, θέρμετε δ' ὕδωρ,
ὄφρα λοεσσάμενός τε ἰδών τ' εὖ κείμενα πάντα
δῶρα, τά οἱ Φαίηκες ἀμύμονες ἐνθάδ' ἔνεικαν,
δαιτί τε τέρπηται καὶ ἀοιδῆς ὕμνον ἀκούων.

καί οἱ ἐγὼ τόδ' ἄλεισον ἐμὸν περικαλλὲς ὀπάσσω,
χρύσεον, ὄφρ' ἐμέθεν μεμνημένος ἤματα πάντα
σπένδῃ ἐνὶ μεγάρῳ Διί τ' ἄλλοισίν τε θεοῖσιν."
Ὣς ἔφατ', Ἀρήτη δὲ μετὰ δμωῇσιν ἔειπεν
ἀμφὶ πυρὶ στῆσαι τρίποδα μέγαν ὅττι τάχιστα.
αἱ δὲ λοετροχόον τρίποδ' ἵστασαν ἐν πυρὶ κηλέῳ,
ἐν δ' ἄρ' ὕδωρ ἔχεαν, ὑπὸ δὲ ξύλα δαῖον ἑλοῦσαι.
γάστρην μὲν τρίποδος πῦρ ἄμφεπε, θέρμετο δ' ὕδωρ.
τόφρα δ' ἄρ' Ἀρήτη ξείνῳ περικαλλέα χηλὸν
ἐξέφερεν θαλάμοιο, τίθει δ' ἐνὶ κάλλιμα δῶρα,
ἐσθῆτα χρυσόν τε, τά οἱ Φαίηκες ἔδωκαν·
ἐν δ' αὐτῇ φᾶρος θῆκεν καλόν τε χιτῶνα,
καί μιν φωνήσασ' ἔπεα πτερόεντα προσηύδα·
"Αὐτὸς νῦν ἴδε πῶμα, θοῶς δ' ἐπὶ δεσμὸν ἴηλον,
μή τίς τοι καθ' ὁδὸν δηλήσεται, ὁππότ' ἂν αὖτε
εὕδῃσθα γλυκὺν ὕπνον ἰὼν ἐν νηῒ μελαίνῃ."
Αὐτὰρ ἐπεὶ τόγ' ἄκουσε πολύτλας δῖος Ὀδυσσεύς,
αὐτίκ' ἐπήρτυε πῶμα, θοῶς δ' ἐπὶ δεσμὸν ἴηλεν
ποικίλον, ὅν ποτέ μιν δέδαε φρεσὶ πότνια Κίρκη,
αὐτόδιον δ' ἄρα μιν ταμίη λούσασθαι ἀνώγει
ἔς ῥ' ἀσάμινθον βάνθ'· ὁ δ' ἄρ' ἀσπασίως ἴδε θυμῷ
θερμὰ λοέτρ', ἐπεὶ οὔτι κομιζόμενός γε θάμιζεν,
ἐπειδὴ λίπε δῶμα Καλυψοῦς ἠϋκόμοιο·
τόφρα δέ οἱ κομιδή γε θεῷ ὣς ἔμπεδος ἦεν.
τὸν δ' ἐπεὶ οὖν δμωαὶ λοῦσαν καὶ χρῖσαν ἐλαίῳ,
ἀμφὶ δέ μιν χλαῖναν καλὴν βάλον ἠδὲ χιτῶνα,
ἔκ ῥ' ἀσαμίνθου βὰς ἄνδρας μέτα οἰνοποτῆρας
ἤϊε· Ναυσικάα δὲ θεῶν ἄπο κάλλος ἔχουσα
στῆ ῥα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο,
θαύμαζεν δ' Ὀδυσῆα ἐν ὀφθαλμοῖσιν ὁρῶσα,
καί μιν φωνήσασ' ἔπεα πτερόεντα προσηύδα·
"Χαῖρε, ξεῖν', ἵνα καί ποτ' ἐὼν ἐν πατρίδι γαίῃ
μνήσῃ ἐμεῦ, ὅτι μοι πρώτῃ ζωάγρι' ὀφέλλεις."
Τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

"Ναυσικάα, θύγατερ μεγαλήτορος Ἀλκινόοιο,
οὕτω νῦν Ζεὺς θείη, ἐρίγδουπος πόσις Ἥρης,
οἴκαδέ τ' ἐλθέμεναι καὶ νόστιμον ἦμαρ ἰδέσθαι·
τῷ κέν τοι καὶ κεῖθι θεῷ ὣς εὐχετοῴμην
αἰεὶ ἤματα πάντα· σὺ γάρ μ' ἐβιώσαο, κούρη."
Ἦ ῥα καὶ ἐς θρόνον ἷζε παρ' Ἀλκίνοον βασιλῆα.
οἱ δ' ἤδη μοίρας τ' ἔνεμον κερόωντό τε οἶνον.
κῆρυξ δ' ἐγγύθεν ἦλθεν ἄγων ἐρίηρον ἀοιδόν,
Δημόδοκον λαοῖσι τετιμένον· εἷσε δ' ἄρ' αὐτὸν
μέσσῳ δαιτυμόνων, πρὸς κίονα μακρὸν ἐρείσας.
δὴ τότε κήρυκα προσέφη πολύμητις Ὀδυσσεύς,
νώτου ἀποπροταμών—ἐπὶ δὲ πλεῖον ἐλέλειπτο—
ἀργιόδοντος ὑός, θαλερὴ δ' ἦν ἀμφὶς ἀλοιφή·
"Κῆρυξ, τῆ δή, τοῦτο πόρε κρέας, ὄφρα φάγῃσιν,
Δημοδόκῳ, καί μιν προσπτύξομαι, ἀχνύμενός περ.
πᾶσι γὰρ ἀνθρώποισιν ἐπιχθονίοισιν ἀοιδοὶ
τιμῆς ἔμμοροί εἰσι καὶ αἰδοῦς, οὕνεκ' ἄρα σφέας
οἴμας Μοῦσ' ἐδίδαξε, φίλησε δὲ φῦλον ἀοιδῶν."
Ὣς ἄρ' ἔφη, κῆρυξ δὲ φέρων ἐν χερσὶν ἔθηκεν
ἥρῳ Δημοδόκῳ· ὁ δ' ἐδέξατο, χαῖρε δὲ θυμῷ.
οἱ δ' ἐπ' ὀνείαθ' ἑτοῖμα προκείμενα χεῖρας ἴαλλον.
αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἕντο,
δὴ τότε Δημόδοκον προσέφη πολύμητις Ὀδυσσεύς·
"Δημόδοκ', ἔξοχα δή σε βροτῶν αἰνίζομ' ἁπάντων·
ἢ σέγε Μοῦσ' ἐδίδαξε, Διὸς παῖς, ἢ σέγ' Ἀπόλλων.
λίην γὰρ κατὰ κόσμον Ἀχαιῶν οἶτον ἀείδεις,
ὅσσ' ἔρξαν τ' ἔπαθόν τε καὶ ὅσσ' ἐμόγησαν Ἀχαιοί,
ὥστε που ἢ αὐτὸς παρεὼν ἢ ἄλλου ἀκούσας.
ἀλλ' ἄγε δὴ μετάβηθι καὶ ἵππου κόσμον ἄεισον
δουρατέου, τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ,
ὅν ποτ' ἐς ἀκρόπολιν δόλον ἤγαγε δῖος Ὀδυσσεύς,
ἀνδρῶν ἐμπλήσας οἳ Ἴλιον ἐξαλάπαξαν.
αἴ κεν δή μοι ταῦτα κατὰ μοῖραν καταλέξῃς,

αὐτίκ' ἐγὼ πᾶσιν μυθήσομαι ἀνθρώποισιν
ὡς ἄρα τοι πρόφρων θεὸς ὤπασε θέσπιν ἀοιδήν."
Ὣς φάθ', ὁ δ' ὁρμηθεὶς θεοῦ ἤρχετο, φαῖνε δ' ἀοιδήν,
ἔνθεν ἑλὼν ὡς οἱ μὲν ἐϋσσέλμων ἐπὶ νηῶν
βάντες ἀπέπλειον, πῦρ ἐν κλισίῃσι βαλόντες,
Ἀργεῖοι, τοὶ δ' ἤδη ἀγακλυτὸν ἀμφ' Ὀδυσῆα
εἵατ' ἐνὶ Τρώων ἀγορῇ κεκαλυμμένοι ἵππῳ·
αὐτοὶ γάρ μιν Τρῶες ἐς ἀκρόπολιν ἐρύσαντο.
ὣς ὁ μὲν ἑστήκει, τοὶ δ' ἄκριτα πόλλ' ἀγόρευον
ἥμενοι ἀμφ' αὐτόν· τρίχα δέ σφισιν ἥνδανε βουλή,
ἠὲ διαπλῆξαι κοῖλον δόρυ νηλέϊ χαλκῷ,
ἢ κατὰ πετράων βαλέειν ἐρύσαντας ἐπ' ἄκρης,
ἢ ἐάαν μέγ' ἄγαλμα θεῶν θελκτήριον εἶναι,
τῇπερ δὴ καὶ ἔπειτα τελευτήσεσθαι ἔμελλεν·
αἶσα γὰρ ἦν ἀπολέσθαι, ἐπὴν πόλις ἀμφικαλύψῃ
δουράτεον μέγαν ἵππον, ὅθ' εἵατο πάντες ἄριστοι
Ἀργείων Τρώεσσι φόνον καὶ κῆρα φέροντες.
ἤειδεν δ' ὡς ἄστυ διέπραθον υἷες Ἀχαιῶν
ἱππόθεν ἐκχύμενοι, κοῖλον λόχον ἐκπρολιπόντες.
ἄλλον δ' ἄλλῃ ἄειδε πόλιν κεραϊζέμεν αἰπήν,
αὐτὰρ Ὀδυσσῆα προτὶ δώματα Δηϊφόβοιο
βήμεναι, ἠΰτ' Ἄρηα, σὺν ἀντιθέῳ Μενελάῳ.
κεῖθι δὴ αἰνότατον πόλεμον φάτο τολμήσαντα
νικῆσαι καὶ ἔπειτα διὰ μεγάθυμον Ἀθήνην.
Ταῦτ' ἄρ' ἀοιδὸς ἄειδε περικλυτός· αὐτὰρ Ὀδυσσεὺς
τήκετο, δάκρυ δ' ἔδευεν ὑπὸ βλεφάροισι παρειάς.
ὡς δὲ γυνὴ κλαίῃσι φίλον πόσιν ἀμφιπεσοῦσα,
ὅστε ἑῆς πρόσθεν πόλιος λαῶν τε πέσῃσιν,
ἄστεϊ καὶ τεκέεσσιν ἀμύνων νηλεὲς ἦμαρ·
ἡ μὲν τὸν θνῄσκοντα καὶ ἀσπαίροντ' ἐσιδοῦσα
ἀμφ' αὐτῷ χυμένη λίγα κωκύει· οἱ δέ τ' ὄπισθεν
κόπτοντες δούρεσσι μετάφρενον ἠδὲ καὶ ὤμους
εἴρερον εἰσανάγουσι, πόνον τ' ἐχέμεν καὶ ὀϊζύν·
τῆς δ' ἐλεεινοτάτῳ ἄχεϊ φθινύθουσι παρειαί·

ὣς Ὀδυσεὺς ἐλεεινὸν ὑπ' ὀφρύσι δάκρυον εἶβεν.
ἔνθ' ἄλλους μὲν πάντας ἐλάνθανε δάκρυα λείβων,
Ἀλκίνοος δέ μιν οἶος ἐπεφράσατ' ἠδ' ἐνόησεν
ἥμενος ἄγχ' αὐτοῦ, βαρὺ δὲ στενάχοντος ἄκουσεν.
αἶψα δὲ Φαιήκεσσι φιληρέτμοισι μετηύδα·
"Κέκλυτε, Φαιήκων ἡγήτορες ἠδὲ μέδοντες,
Δημόδοκος δ' ἤδη σχεθέτω φόρμιγγα λίγειαν·
οὐ γάρ πως πάντεσσι χαριζόμενος τάδ' ἀείδει.
ἐξ οὗ δορπέομέν τε καὶ ὤρορε θεῖος ἀοιδός,
ἐκ τοῦδ' οὔπω παύσατ' ὀϊζυροῖο γόοιο
ὁ ξεῖνος· μάλα πού μιν ἄχος φρένας ἀμφιβέβηκεν.
ἀλλ' ἄγ' ὁ μὲν σχεθέτω, ἵν' ὁμῶς τερπώμεθα πάντες
ξεινοδόκοι καὶ ξεῖνος, ἐπεὶ πολὺ κάλλιον οὕτως·
εἵνεκα γὰρ ξείνοιο τάδ' αἰδοίοιο τέτυκται,
πομπὴ καὶ φίλα δῶρα, τά οἱ δίδομεν φιλέοντες.
ἀντὶ κασιγνήτου ξεῖνός θ' ἱκέτης τε τέτυκται
ἀνέρι, ὅστ' ὀλίγον περ ἐπιψαύῃ πραπίδεσσιν.
τῷ νῦν μηδὲ σὺ κεῦθε νοήμασι κερδαλέοισιν
ὅττι κέ σ' εἴρωμαι· φάσθαι δέ σε κάλλιόν ἐστιν.
εἴπ' ὄνομ' ὅττι σε κεῖθι κάλεον μήτηρ τε πατήρ τε,
ἄλλοι θ' οἳ κατὰ ἄστυ καὶ οἳ περιναιετάουσιν.
οὐ μὲν γάρ τις πάμπαν ἀνώνυμός ἐστ' ἀνθρώπων,
οὐ κακὸς οὐδὲ μὲν ἐσθλός, ἐπὴν τὰ πρῶτα γένηται,
ἀλλ' ἐπὶ πᾶσι τίθενται, ἐπεί κε τέκωσι, τοκῆες.
εἰπὲ δέ μοι γαῖάν τε τεὴν δῆμόν τε πόλιν τε,
ὄφρα σε τῇ πέμπωσι τιτυσκόμεναι φρεσὶ νῆες.
οὐ γὰρ Φαιήκεσσι κυβερνητῆρες ἔασιν,
οὐδέ τι πηδάλι' ἐστί, τά τ' ἄλλαι νῆες ἔχουσιν·
ἀλλ' αὐταὶ ἴσασι νοήματα καὶ φρένας ἀνδρῶν,
καὶ πάντων ἴσασι πόλιας καὶ πίονας ἀγροὺς
ἀνθρώπων, καὶ λαῖτμα τάχισθ' ἁλὸς ἐκπερόωσιν
ἠέρι καὶ νεφέλῃ κεκαλυμμέναι· οὐδέ ποτέ σφιν
οὔτε τι πημανθῆναι ἔπι δέος οὔτ' ἀπολέσθαι.
ἀλλὰ τόδ' ὥς ποτε πατρὸς ἐγὼν εἰπόντος ἄκουσα

Ναυσιθόου, ὃς ἔφασκε Ποσειδάων᾽ ἀγάσασθαι
ἡμῖν, οὕνεκα πομποὶ ἀπήμονές εἰμεν ἁπάντων.
φῆ ποτὲ Φαιήκων ἀνδρῶν εὐεργέα νῆα
ἐκ πομπῆς ἀνιοῦσαν ἐν ἠεροειδέϊ πόντῳ
ῥαισέμεναι, μέγα δ᾽ ἡμὶν ὄρος πόλει ἀμφικαλύψειν.
ὣς ἀγόρευ᾽ ὁ γέρων· τὰ δέ κεν θεὸς ἢ τελέσειεν,
ἤ κ᾽ ἀτέλεστ᾽ εἴη, ὥς οἱ φίλον ἔπλετο θυμῷ.
ἀλλ᾽ ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
ὅππῃ ἀπεπλάγχθης τε καὶ ἅστινας ἵκεο χώρας
ἀνθρώπων, αὐτούς τε πόλιάς τ᾽ εὖ ναιεταώσας,
ἠμὲν ὅσοι χαλεποί τε καὶ ἄγριοι οὐδὲ δίκαιοι,
οἵ τε φιλόξεινοι, καί σφιν νόος ἐστὶ θεουδής.
εἰπὲ δ᾽ ὅ τι κλαίεις καὶ ὀδύρεαι ἔνδοθι θυμῷ
᾽Αργείων Δαναῶν ἠδ᾽ ᾽Ιλίου οἶτον ἀκούων.
τὸν δὲ θεοὶ μὲν τεῦξαν, ἐπεκλώσαντο δ᾽ ὄλεθρον
ἀνθρώποις, ἵνα ᾖσι καὶ ἐσσομένοισιν ἀοιδή.
ἦ τίς τοι καὶ πηὸς ἀπέφθιτο ᾽Ιλιόθι πρὸ
ἐσθλὸς ἐὼν, γαμβρὸς ἢ πενθερὸς, οἵτε μάλιστα
κήδιστοι τελέθουσι μεθ᾽ αἷμά τε καὶ γένος αὐτῶν;
ἦ τίς που καὶ ἑταῖρος ἀνὴρ κεχαρισμένα εἰδὼς,
ἐσθλός; ἐπεὶ οὐ μέν τι κασιγνήτοιο χερείων
γίγνεται ὅς κεν ἑταῖρος ἐὼν πεπνυμένα εἰδῇ."

ΟΔΥΣΣΕΙΑΣ Λ.

Νέκυια.

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"Πάσας δ᾽ οὐκ ἂν ἐγὼ μυθήσομαι οὐδ᾽ ὀνομήνω,
ὅσσας ἡρώων ἀλόχους ἴδον ἠδὲ θύγατρας·
πρὶν γάρ κεν καὶ νὺξ φθῖτ᾽ ἄμβροτος. ἀλλὰ καὶ ὥρη
εὕδειν, ἢ ἐπὶ νῆα θοὴν ἐλθόντ᾽ ἐς ἑταίρους
ἢ αὐτοῦ· πομπὴ δὲ θεοῖς ὑμῖν τε μελήσει."
῾Ως ἔφαθ᾽, οἱ δ᾽ ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ,
κηληθμῷ δ᾽ ἔσχοντο κατὰ μέγαρα σκιόεντα.
τοῖσιν δ᾽ ᾽Αρήτη λευκώλενος ἤρχετο μύθων·
"Φαίηκες, πῶς ὔμμιν ἀνὴρ ὅδε φαίνεται εἶναι
εἶδός τε μέγεθός τε ἰδὲ φρένας ἔνδον ἐΐσας;
ξεῖνος δ᾽ αὖτ᾽ ἐμός ἐστιν, ἕκαστος δ᾽ ἔμμορε τιμῆς·
τῷ μὴ ἐπειγόμενοι ἀποπέμπετε, μηδὲ τὰ δῶρα
οὕτω χρηΐζοντι κολούετε· πολλὰ γὰρ ὔμμιν
κτήματ᾽ ἐνὶ μεγάροισι θεῶν ἰότητι κέονται."
Τοῖσι δὲ καὶ μετέειπε γέρων ἥρως ᾽Εχένηος,
[ὃς δὴ Φαιήκων ἀνδρῶν προγενέστερος ἦεν]·
"῏Ω φίλοι, οὐ μὰν ἡμὶν ἀπὸ σκοποῦ οὐδ᾽ ἀπὸ δόξης
μυθεῖται βασίλεια περίφρων· ἀλλὰ πίθεσθε.
᾽Αλκινόου δ᾽ ἐκ τοῦδ᾽ ἔχεται ἔργον τε ἔπος τε."
Τὸν δ᾽ αὖτ᾽ ᾽Αλκίνοος ἀπαμείβετο φώνησέν τε·
"τοῦτο μὲν οὕτω δὴ ἔσται ἔπος, αἴ κεν ἔγωγε
ζωὸς Φαιήκεσσι φιληρέτμοισιν ἀνάσσω·
ξεῖνος δὲ τλήτω, μάλα περ νόστοιο χατίζων,
ἔμπης οὖν ἐπιμεῖναι ἐς αὔριον, εἰσόκε πᾶσαν

δωτίνην τελέσω· πομπὴ δ' ἄνδρεσσι μελήσει
πᾶσι, μάλιστα δ' ἐμοί· τοῦ γὰρ κράτος ἔστ' ἐνὶ δήμῳ."
Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"Ἀλκίνοε κρεῖον, πάντων ἀριδείκετε λαῶν,
εἴ με καὶ εἰς ἐνιαυτὸν ἀνώγοιτ' αὐτόθι μίμνειν,
πομπὴν τ' ὀτρύνοιτε καὶ ἀγλαὰ δῶρα διδοῖτε,
καί κε τὸ βουλοίμην, καί κεν πολὺ κέρδιον εἴη,
πλειοτέρῃ σὺν χειρὶ φίλην ἐς πατρίδ' ἱκέσθαι·
καί κ' αἰδοιότερος καὶ φίλτερος ἀνδράσιν εἴην
πᾶσιν, ὅσοι μ' Ἰθάκηνδε ἰδοίατο νοστήσαντα."
Τὸν δ' αὖτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε·
"ὦ Ὀδυσεῦ, τὸ μὲν οὔτι σ' ἐΐσκομεν εἰσορόωντες
ἠπεροπῆά τ' ἔμεν καὶ ἐπίκλοπον, οἷά τε πολλοὺς
βόσκει γαῖα μέλαινα πολυσπερέας ἀνθρώπους
ψεύδεά τ' ἀρτύνοντας, ὅθεν κέ τις οὐδὲ ἴδοιτο·
σοὶ δ' ἔπι μὲν μορφὴ ἐπέων, ἔνι δὲ φρένες ἐσθλαί,
μῦθον δ' ὡς ὅτ' ἀοιδὸς ἐπισταμένως κατέλεξας,
πάντων τ' Ἀργείων σέο τ' αὐτοῦ κήδεα λυγρά.
ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
εἴ τινας ἀντιθέων ἑτάρων ἴδες, οἵ τοι ἅμ' αὐτῷ
Ἴλιον εἰς ἅμ' ἕποντο καὶ αὐτοῦ πότμον ἐπέσπον.
νὺξ δ' ἥδε μάλα μακρὴ ἀθέσφατος· οὐδέ πω ὥρη
εὕδειν ἐν μεγάρῳ· σὺ δέ μοι λέγε θέσκελα ἔργα.
καί κεν ἐς ἠῶ δῖαν ἀνασχοίμην, ὅτε μοι σὺ
τλαίης ἐν μεγάρῳ τὰ σὰ κήδεα μυθήσασθαι."
Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"Ἀλκίνοε κρεῖον, πάντων ἀριδείκετε λαῶν,
ὥρη μὲν πολέων μύθων, ὥρη δὲ καὶ ὕπνου·
εἰ δ' ἔτ' ἀκουέμεναί γε λιλαίεαι, οὐκ ἂν ἔγωγε
τούτων σοὶ φθονέοιμι καὶ οἰκτρότερ' ἄλλ' ἀγορεῦσαι,
κήδε' ἐμῶν ἑτάρων, οἳ δὴ μετόπισθεν ὄλοντο,
οἳ Τρώων μὲν ὑπεξέφυγον στονόεσσαν ἀϋτήν,
ἐν νόστῳ δ' ἀπόλοντο κακῆς ἰότητι γυναικός."

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ΟΔΥΣΣΕΙΑΣ Ν.

Ὀδυσσέως ἀπόπλους παρὰ Φαιάκων καὶ ἄφιξις εἰς Ἰθάκην.

Ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ,
κηληθμῷ δ' ἔσχοντο κατὰ μέγαρα σκιόεντα.
τὸν δ' αὖτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε·
"Ὦ Ὀδυσεῦ, ἐπεὶ ἵκευ ἐμὸν ποτὶ χαλκοβατὲς δῶ,
ὑψερεφές, τῷ σ' οὔτι παλιμπλαγχθέντα γ' ὀΐω
ἂψ ἀπονοστήσειν, εἰ καὶ μάλα πολλὰ πέπονθας.
ὑμέων δ' ἀνδρὶ ἑκάστῳ ἐφιέμενος τάδε εἴρω,
ὅσσοι ἐνὶ μεγάροισι γερούσιον αἴθοπα οἶνον
αἰεὶ πίνετ' ἐμοῖσιν, ἀκουάζεσθε δ' ἀοιδοῦ.
εἵματα μὲν δὴ ξείνῳ ἐϋξέστῃ ἐνὶ χηλῷ
κεῖται καὶ χρυσὸς πολυδαίδαλος ἄλλα τε πάντα
δῶρ', ὅσα Φαιήκων βουληφόροι ἐνθάδ' ἔνεικαν·
ἀλλ' ἄγε οἱ δῶμεν τρίποδα μέγαν ἠδὲ λέβητα
ἀνδρακάς· ἡμεῖς δ' αὖτε ἀγειρόμενοι κατὰ δῆμον
τισόμεθ'· ἀργαλέον γὰρ ἕνα προικὸς χαρίσασθαι."
Ὣς ἔφατ' Ἀλκίνοος, τοῖσιν δ' ἐπιήνδανε μῦθος.
οἱ μὲν κακκείοντες ἔβαν οἶκόνδε ἕκαστος,
ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἠώς,
νῆάδ' ἐπεσσεύοντο, φέρον δ' εὐήνορα χαλκόν.
καὶ τὰ μὲν εὖ κατέθηχ' ἱερὸν μένος Ἀλκινόοιο,
αὐτὸς ἰὼν διὰ νηός, ὑπὸ ζυγά, μή τιν' ἑταίρων
βλάπτοι ἐλαυνόντων, ὁπότε σπερχοίατ' ἐρετμοῖς.
οἱ δ' εἰς Ἀλκινόοιο κίον καὶ δαῖτ' ἀλέγυνον.

Τοῖσι δὲ βοῦν ἱέρευσ' ἱερὸν μένος Ἀλκινόοιο
Ζηνὶ κελαινεφέϊ Κρονίδῃ, ὃς πᾶσιν ἀνάσσει.
μῆρα δὲ κήαντες δαίνυντ' ἐρικυδέα δαῖτα
τερπόμενοι· μετὰ δέ σφιν ἐμέλπετο θεῖος ἀοιδὸς,
Δημόδοκος, λαοῖσι τετιμένος. αὐτὰρ Ὀδυσσεὺς
πολλὰ πρὸς ἠέλιον κεφαλὴν τρέπε παμφανόωντα,
δῦναι ἐπειγόμενος· δὴ γὰρ μενέαινε νέεσθαι.
ὡς δ' ὅτ' ἀνὴρ δόρποιο λιλαίεται, ᾧτε πανῆμαρ
νειὸν ἀν' ἕλκητον βόε οἴνοπε πηκτὸν ἄροτρον·
ἀσπασίως δ' ἄρα τῷ κατέδυ φάος ἠελίοιο
δόρπον ἐποίχεσθαι, βλάβεται δέ τε γούνατ' ἰόντι·
ὣς Ὀδυσεῖ ἀσπαστὸν ἔδυ φάος ἠελίοιο.
αἶψα δὲ Φαιήκεσσι φιληρέτμοισι μετηύδα,
Ἀλκινόῳ δὲ μάλιστα πιφαυσκόμενος φάτο μῦθον·
"Ἀλκίνοε κρεῖον, πάντων ἀριδείκετε λαῶν,
πέμπετέ με σπείσαντες ἀπήμονα, χαίρετε δ' αὐτοί·
ἤδη γὰρ τετέλεσται ἅ μοι φίλος ἤθελε θυμὸς,
πομπὴ καὶ φίλα δῶρα, τά μοι θεοὶ Οὐρανίωνες
ὄλβια ποιήσειαν· ἀμύμονα δ' οἴκοι ἄκοιτιν
νοστήσας εὕροιμι σὺν ἀρτεμέεσσι φίλοισιν.
ὑμεῖς δ' αὖθι μένοντες εὐφραίνοιτε γυναῖκας
κουριδίας καὶ τέκνα· θεοὶ δ' ἀρετὴν ὀπάσειαν
παντοίην, καὶ μήτι κακὸν μεταδήμιον εἴη."
Ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἐπήνεον ἠδ' ἐκέλευον
πεμπέμεναι τὸν ξεῖνον, ἐπεὶ κατὰ μοῖραν ἔειπεν.
καὶ τότε κήρυκα προσέφη μένος Ἀλκινόοιο·
"Ποντόνοε, κρητῆρα κερασσάμενος μέθυ νεῖμον
πᾶσιν ἀνὰ μέγαρον, ὄφρ' εὐξάμενοι Διὶ πατρὶ
τὸν ξεῖνον πέμπωμεν ἑὴν ἐς πατρίδα γαῖαν."
Ὣς φάτο, Ποντόνοος δὲ μελίφρονα οἶνον ἐκίρνα,
νώμησεν δ' ἄρα πᾶσιν ἐπισταδόν· οἱ δὲ θεοῖσιν
ἔσπεισαν μακάρεσσι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν,
αὐτόθεν ἐξ ἑδρέων. ἀνὰ δ' ἵστατο δῖος Ὀδυσσεὺς,
Ἀρήτῃ δ' ἐν χερσὶ τίθει δέπας ἀμφικύπελλον,
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

"Χαῖρέ μοι, ὦ βασίλεια, διαμπερὲς, εἰσόκε γῆρας
ἔλθῃ καὶ θάνατος, τάτ' ἐπ' ἀνθρώποισι πέλονται.
αὐτὰρ ἐγὼ νέομαι· σὺ δὲ τέρπεο τῷδ' ἐνὶ οἴκῳ
παισί τε καὶ λαοῖσι καὶ Ἀλκινόῳ βασιλῆϊ."
Ὣς εἰπὼν ὑπὲρ οὐδὸν ἐβήσετο δῖος Ὀδυσσεύς.
τῷ δ' ἅμα κήρυκα πρόϊει μένος Ἀλκινόοιο,
ἡγεῖσθαι ἐπὶ νῆα θοὴν καὶ θῖνα θαλάσσης·
Ἀρήτη δ' ἄρα οἱ δμωὰς ἅμ' ἔπεμπε γυναῖκας,
τὴν μὲν φᾶρος ἔχουσαν ἐϋπλυνὲς ἠδὲ χιτῶνα,
τὴν δ' ἑτέρην χηλὸν πυκινὴν ἅμ' ὄπασσε κομίζειν·
ἡ δ' ἄλλη σῖτόν τ' ἔφερεν καὶ οἶνον ἐρυθρόν.
Αὐτὰρ ἐπεί ῥ' ἐπὶ νῆα κατήλυθον ἠδὲ θάλασσαν,
αἶψα τάγ' ἐν νηῒ γλαφυρῇ πομπῆες ἀγαυοὶ
δεξάμενοι κατέθεντο, πόσιν καὶ βρῶσιν ἅπασαν·
κὰδ δ' ἄρ' Ὀδυσσῆϊ στόρεσαν ῥῆγός τε λίνον τε
νηὸς ἐπ' ἰκριόφιν γλαφυρῆς, ἵνα νήγρετον εὕδοι,
πρύμνης· ἂν δὲ καὶ αὐτὸς ἐβήσετο καὶ κατέλεκτο
σιγῇ· τοὶ δὲ καθῖζον ἐπὶ κληῗσιν ἕκαστοι
κόσμῳ, πεῖσμα δ' ἔλυσαν ἀπὸ τρητοῖο λίθοιο.
ἔνθ' οἱ ἀνακλινθέντες ἀνερρίπτουν ἅλα πηδῷ,
καὶ τῷ νήδυμος ὕπνος ἐπὶ βλεφάροισιν ἔπιπτεν,
νήγρετος ἥδιστος, θανάτῳ ἄγχιστα ἐοικώς.
ἡ δ', ὥστ' ἐν πεδίῳ τετράοροι ἄρσενες ἵπποι,
πάντες ἅμ' ὁρμηθέντες ὑπὸ πληγῇσιν ἱμάσθλης,
ὑψόσ' ἀειρόμενοι ῥίμφα πρήσσουσι κέλευθον,
ὣς ἄρα τῆς πρύμνη μὲν ἀείρετο, κῦμα δ' ὄπισθεν
πορφύρεον μέγα θῦε πολυφλοίσβοιο θαλάσσης.
ἡ δὲ μάλ' ἀσφαλέως θέεν ἔμπεδον· οὐδέ κεν ἴρηξ
κίρκος ὁμαρτήσειεν, ἐλαφρότατος πετεηνῶν.
ὣς ἡ ῥίμφα θέουσα θαλάσσης κύματ' ἔταμνεν,
ἄνδρα φέρουσα θεοῖς ἐναλίγκια μήδε' ἔχοντα·
ὃς πρὶν μὲν μάλα πολλὰ πάθ' ἄλγεα ὃν κατὰ θυμὸν
ἀνδρῶν τε πτολέμους ἀλεγεινά τε κύματα πείρων,
δὴ τότε γ' ἀτρέμας εὗδε, λελασμένος ὅσσ' ἐπεπόνθει.

Εὖτ᾽ ἀστὴρ ὑπερέσχε φαάντατος, ὅστε μάλιστα
ἔρχεται ἀγγέλλων φάος Ἠοῦς ἠριγενείης,
τῆμος δὴ νήσῳ προσεπίλνατο ποντοπόρος νηῦς.
Φόρκυνος δέ τίς ἐστι λιμήν, ἁλίοιο γέροντος,
ἐν δήμῳ Ἰθάκης· δύο δὲ προβλῆτες ἐν αὐτῷ
ἀκταὶ ἀπορρῶγες, λιμένος ποτιπεπτηυῖαι,
αἵτ᾽ ἀνέμων σκεπόωσι δυσαήων μέγα κῦμα
ἔκτοθεν· ἔντοσθεν δέ τ᾽ ἄνευ δεσμοῖο μένουσιν
νῆες ἐΰσσελμοι, ὅτ᾽ ἂν ὅρμου μέτρον ἵκωνται.
αὐτὰρ ἐπὶ κρατὸς λιμένος τανύφυλλος ἐλαίη,
ἀγχόθι δ᾽ αὐτῆς ἄντρον ἐπήρατον ἠεροειδές,
ἱρὸν νυμφάων αἳ νηϊάδες καλέονται.
ἐν δὲ κρητῆρές τε καὶ ἀμφιφορῆες ἔασιν
λάϊνοι· ἔνθα δ᾽ ἔπειτα τιθαιβώσσουσι μέλισσαι.
ἐν δ᾽ ἱστοὶ λίθεοι περιμήκεες, ἔνθα τε νύμφαι
φάρε᾽ ὑφαίνουσιν ἁλιπόρφυρα, θαῦμα ἰδέσθαι·
ἐν δ᾽ ὕδατ᾽ ἀενάοντα. δύω δέ τέ οἱ θύραι εἰσίν,
αἱ μὲν πρὸς Βορέαο καταιβαταὶ ἀνθρώποισιν,
αἱ δ᾽ αὖ πρὸς Νότου εἰσὶ θεώτεραι· οὐδέ τι κείνῃ
ἄνδρες ἐσέρχονται, ἀλλ᾽ ἀθανάτων ὁδός ἐστιν.
Ἔνθ᾽ οἵγ᾽ εἰσέλασαν, πρὶν εἰδότες· ἡ μὲν ἔπειτα
ἠπείρῳ ἐπέκελσεν, ὅσον τ᾽ ἐπὶ ἥμισυ πάσης,
σπερχομένη· τοίων γὰρ ἐπείγετο χέρσ᾽ ἐρετάων·
οἱ δ᾽ ἐκ νηὸς βάντες ἐϋζύγου ἤπειρόνδε
πρῶτον Ὀδυσσῆα γλαφυρῆς ἐκ νηὸς ἄειραν
αὐτῷ σύν τε λίνῳ καὶ ῥήγεϊ σιγαλόεντι,
κὰδ δ᾽ ἄρ᾽ ἐπὶ ψαμάθῳ ἔθεσαν δεδμημένον ὕπνῳ,
ἐκ δὲ κτήματ᾽ ἄειραν, ἅ οἱ Φαίηκες ἀγαυοὶ
ὤπασαν οἴκαδ᾽ ἰόντι διὰ μεγάθυμον Ἀθήνην.
καὶ τὰ μὲν οὖν παρὰ πυθμέν᾽ ἐλαίης ἀθρόα θῆκαν
ἐκτὸς ὁδοῦ, μή πού τις ὁδιτάων ἀνθρώπων,
πρίν γ᾽ Ὀδυσῆ᾽ ἔγρεσθαι, ἐπελθὼν δηλήσαιτο·
αὐτοὶ δ᾽ αὖτ᾽ οἶκόνδε πάλιν κίον. οὐδ᾽ ἐνοσίχθων
λήθετ᾽ ἀπειλάων, τὰς ἀντιθέῳ Ὀδυσῆϊ
πρῶτον ἐπηπείλησε, Διὸς δ᾽ ἐξείρετο βουλήν·

"Ζεῦ πάτερ, οὐκέτ᾽ ἔγωγε μετ᾽ ἀθανάτοισι θεοῖσιν
τιμήεις ἔσομαι, ὅτε με βροτοὶ οὔτι τίουσιν,
Φαίηκες, τοίπερ τοι ἐμῆς ἔξ εἰσι γενέθλης.
καὶ γὰρ νῦν Ὀδυσῆ᾽ ἐφάμην κακὰ πολλὰ παθόντα
οἴκαδ᾽ ἐλεύσεσθαι· νόστον δέ οἱ οὔποτ᾽ ἀπηύρων
πάγχυ, ἐπεὶ σὺ πρῶτον ὑπέσχεο καὶ κατένευσας.
οἱ δ᾽ εὕδοντ᾽ ἐν νηῒ θοῇ ἐπὶ πόντον ἄγοντες
κάτθεσαν εἰν Ἰθάκῃ, ἔδοσαν δέ οἱ ἄσπετα δῶρα,
χαλκόν τε χρυσόν τε ἅλις ἐσθῆτά θ᾽ ὑφαντήν,
πόλλ᾽, ὅσ᾽ ἂν οὐδέποτε Τροίης ἐξήρατ᾽ Ὀδυσσεύς,
εἴπερ ἀπήμων ἦλθε, λαχὼν ἀπὸ ληΐδος αἶσαν."
Τὸν δ᾽ ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεύς·
"ὢ πόποι, ἐννοσίγαι᾽ εὐρυσθενές, οἷον ἔειπες.
οὔτι σ᾽ ἀτιμάζουσι θεοί· χαλεπὸν δέ κεν εἴη
πρεσβύτατον καὶ ἄριστον ἀτιμίῃσιν ἰάλλειν.
ἀνδρῶν δ᾽ εἴπερ τίς σε βίῃ καὶ κάρτεϊ εἴκων
οὔτι τίει, σοὶ δ᾽ ἐστὶ καὶ ἐξοπίσω τίσις αἰεί.
ἔρξον ὅπως ἐθέλεις καί τοι φίλον ἔπλετο θυμῷ."
Τὸν δ᾽ ἠμείβετ᾽ ἔπειτα Ποσειδάων ἐνοσίχθων·
"αἶψά κ᾽ ἐγὼν ἔρξαιμι, κελαινεφές, ὡς ἀγορεύεις·
ἀλλὰ σὸν αἰεὶ θυμὸν ὀπίζομαι ἠδ᾽ ἀλεείνω.
νῦν αὖ Φαιήκων ἐθέλω περικαλλέα νῆα,
ἐκ πομπῆς ἀνιοῦσαν, ἐν ἠεροειδέϊ πόντῳ
ῥαῖσαι, ἵν᾽ ἤδη σχῶνται, ἀπολλήξωσι δὲ πομπῆς
ἀνθρώπων, μέγα δέ σφιν ὄρος πόλει ἀμφικαλύψαι."
Τὸν δ᾽ ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεύς·
"ὢ πέπον, ὡς μὲν ἐμῷ θυμῷ δοκεῖ εἶναι ἄριστα,
ὁππότε κεν δὴ πάντες ἐλαυνομένην προΐδωνται
λαοὶ ἀπὸ πτόλιος, θεῖναι λίθον ἐγγύθι γαίης
νηῒ θοῇ ἴκελον, ἵνα θαυμάζωσιν ἅπαντες
ἄνθρωποι, μέγα δέ σφιν ὄρος πόλει ἀμφικαλύψαι."
Αὐτὰρ ἐπεὶ τόγ᾽ ἄκουσε Ποσειδάων ἐνοσίχθων,
βῆ ῥ᾽ ἴμεν ἐς Σχερίην, ὅθι Φαίηκες γεγάασιν.
ἔνθ᾽ ἔμεν· ἡ δὲ μάλα σχεδὸν ἤλυθε ποντοπόρος νηῦς

ῥίμφα διωκομένη· τῆς δὲ σχεδὸν ἦλθ' ἐνοσίχθων,
ὅς μιν λᾶαν ἔθηκε καὶ ἐρρίζωσεν ἔνερθεν
χειρὶ καταπρηνεῖ ἐλάσας· ὁ δὲ νόσφι βεβήκει.
Οἱ δὲ πρὸς ἀλλήλους ἔπεα πτερόεντ' ἀγόρευον
Φαίηκες δολιχήρετμοι, ναυσίκλυτοι ἄνδρες.
ὧδε δέ τις εἴπεσκεν ἰδὼν ἐς πλησίον ἄλλον·
"Ὤ μοι, τίς δὴ νῆα θοὴν ἐπέδησ' ἐνὶ πόντῳ
οἴκαδ' ἐλαυνομένην; καὶ δὴ προὐφαίνετο πᾶσα."
Ὣς ἄρα τις εἴπεσκε· τὰ δ' οὐκ ἴσαν ὡς ἐτέτυκτο.
τοῖσιν δ' Ἀλκίνοος ἀγορήσατο καὶ μετέειπεν·
"Ὢ πόποι, ἦ μάλα δή με παλαίφατα θέσφαθ' ἱκάνει
πατρὸς ἐμοῦ, ὃς ἔφασκε Ποσειδάων' ἀγάσασθαι
ἡμῖν, οὕνεκα πομποὶ ἀπήμονές εἰμεν ἁπάντων.
φῆ ποτὲ Φαιήκων ἀνδρῶν περικαλλέα νῆα,
ἐκ πομπῆς ἀνιοῦσαν, ἐν ἠεροειδέϊ πόντῳ
ῥαισέμεναι, μέγα δ' ἡμῖν ὄρος πόλει ἀμφικαλύψειν.
ὣς ἀγόρευ' ὁ γέρων· τὰ δὲ δὴ νῦν πάντα τελεῖται.
ἀλλ' ἄγεθ', ὡς ἂν ἐγὼν εἴπω, πειθώμεθα πάντες·
πομπῆς μὲν παύσασθε βροτῶν, ὅτε κέν τις ἵκηται
ἡμέτερον προτὶ ἄστυ· Ποσειδάωνι δὲ ταύρους
δώδεκα κεκριμένους ἱερεύσομεν, αἴ κ' ἐλεήσῃ,
μηδ' ἡμῖν περίμηκες ὄρος πόλει ἀμφικαλύψῃ."
Ὣς ἔφαθ', οἱ δ' ἔδεισαν, ἑτοιμάσσαντο δὲ ταύρους.
ὣς οἱ μέν ῥ' εὔχοντο Ποσειδάωνι ἄνακτι
δήμου Φαιήκων ἡγήτορες ἠδὲ μέδοντες,
ἑσταότες περὶ βωμόν.

NOTES.

ABBREVIATIONS.

H.—Hadley's Greek Grammar.

G.—Goodwin's Greek Grammar (ed. 1879).

G. M.—Goodwin's Greek Moods and Tenses.

C.—Curtius' Greek Grammar.

Am.—Ameis, Odyssey.

F.—Faesi, Odyssey.

Aut.—Autenrieth, Homeric Dictionary.

Eust.—Eustathius.

L. and S.—Liddell and Scott's Greek Lexicon.

Düntz.—Düntzer, Odyssey.

Short, Essay.—An Essay on the Order of Words in Attic-Greek Prose, by Charles Short, LL.D., in Yonge's English-Greek Lexicon, edited by Henry Drisler, LL.D.

NOTES.

BOOK VI.

Ὀδυσσείας Ζ, "the Zeta of the Odyssey." This is more fully expressed by Τὸ *τῆς* Ὀδυσσείας Ζ Γράμμα, or Ἡ *τῆς* Ὀδυσσείας Ζ Ῥαψῳδία.

The Iliad and the Odyssey were first divided into their twenty-four books by the greatest of the ancient editors of Homer, Aristarchus, who flourished B.C. 175. He assigned as titles to the several books of each poem the letters of the alphabet in succession from Α to Ω. Hence a book was named *γράμμα*; but often the term *ῥαψῳδία* was employed, which in earlier days had represented so much of the poem as a rhapsode or reciter assumed to himself or was allotted at the great festivals. Before the division by Aristarchus, there was no method of citing particular parts of the poems except by titles indicative of their contents, as Ἀλκίνου ἀπόλογος (Aristotle, Plato) for Od. Bks. 9–12, and this method was not infrequent later. Such titles, *ἐπιγραφαί*, are still prefixed to each book, but are seldom used in citation. The system followed in the notes below is that of naming the books of the Iliad by the capital letters of the Greek alphabet, and those of the Odyssey by the small letters.—**Ὀδυσσέως ἄφ....**: this is the *ἐπιγραφή* of the book. Eustathius says that each rhapsody had two titles, one prosaic, the other in metre. The metrical title of this rhapsody is,

Ζῆτα δὲ Ναυσικάα κόμισ' ἐν Σχερίῃ Ὀδυσῆα.

1. **Ὧς** with accent must be carefully distinguished from *ὡς* without accent: the former is the demonstrative adverb, "in this way," "thus;" the latter is the relative conjunction, "in which

way," "how," "as," etc. *ὥς* is very frequent in Hm.; but when its pronoun *ὁ*, lapsing into the article, passed out of use as a demonstrative in prose except in a few set phrases, as *ὁ μέν*, *ὁ δέ*, *καὶ τόν*, and *οὗτος* took its place, *ὥς* also disappeared, save in the formulæ *καὶ ὥς*, *οὐδ' ὥς*, *μηδ' ὥς*, and *οὕτως* became its substitute.— **ὁ**, demonstrative, "he," to which *Ὀδυσσεύς* stands as appositive; H. 500 d; G. 140, Note 2. This construction lays the foundation for the declension of *ὁ* to its use as article, by the gradual approach of subject and appositive till they stand in juxtaposition. For the process, compare *η* 230, 21, *ζ* 117, 141, *ὁ τλήμων Ὀδυσσεύς*, K 231; on *η* 55. — **ἔνθα**, "there," beneath the sheltering thicket of the olive-trees, described at the close of the Fifth Book; see Summary of Odyssey, and on *ζ* 127, 138. — **πολύτλας** is an exclusive epithet of Odysseus, used 5 times in the Il. and 35 times in the Od. This preponderance in the Od. is due to the difference of subject and the greater prominence of the hero and his sufferings. It here conveys an especial emphasis, following as it does directly upon the point where the poet has reduced his protagonist to the lowest degree of exhaustion and suffering to which he is subjected. From this time on, his fortunes mend. Akin to *πολύτλας* are *τλήμων* and *ταλασίφρων*. Patient endurance with Hm. is a prime virtue, and Odysseus is its fullest exponent.— **δῖος**; see on *ζ* 117.

2. **ὕπνῳ . . . ἀρημένος**, "by sleep and weariness mastered." For the figure in *ὕπνῳ*, see on *η* 289. — **ἀρημένος**, a solitary form of unknown lineage. Perhaps its nearest of kin is the Ionic *ἀραιρημένος*, from *αἱρέω*. It is a close synonym of *δεδμημένος*, as shown by the parallel passage *ξ* 318, where Odysseus, arrived in Ithaca, relates, in his beggar-guise at the hut of Eumæus, a feigned story of his wanderings—how he had been cast ashore on the Thesprotian coast, as here on the Scherian, and how the son of the king, as here the daughter, having found him *αἴθρῳ καὶ καμάτῳ δεδμημένον*, led him to the palace. Cf. *η* 318, *ν* 119. — **αὐτάρ** was originally *ἀϝτάρ*, in which the *ϝ* is sometimes vocalized to *υ*, sometimes dropped, even in Hm., as *ζ* 69. *αὐτάρ* is epic only; *ἀτάρ* occurs among the Attic poets, and rarely in Plato and Xenophon, who affected many poetic words.

3. **βῆ**: what is the usage of Hm. with respect to the omission

of the augment, and how does it compare with that of the later poets? H. 307 D. — **ἐς** and **εἰς** Hm. uses at will, and the tragic poets imitate him. Hdt. has *ἐς* regularly, and even Thuc. writes the same for the most part. Otherwise, Attic prose has *εἰς*.— **Φαιήκων** stands in attributive apposition to *ἀνδρῶν*, and assumes thereby the character of an adjective; H. 500 a; C. 361, 11. This use of a national appellative is found in all ages of the Greek language. The order of the two words in the text is by far the more common one in Hm., and is frequent enough later. The phrase *Φαιήκ. ἀνδρ.* is found 8 times in Hm. to about 70 instances of *Φαιήκ.* without *ἀνδρ.*, showing that the latter is rather an ornamental than a necessary adjunct, as in *ὦ ἄνδρες στρατηγοί*, etc. For similar expressions, see *θ* 456, *ζ* 52, *η* 103, 347, 20. — **δῆμόν** may be either people or country; *θ* 157, *ν* 186, 322, *ζ* 195, 202.

4. **πρὶν ποτ'**, "in elder days." — **εὐρυχόρῳ** is used in Hm. of the cities Sicyon, Ithaca, Iolcos, Mycalessus, and of the countries Hellas, Elis, Lacedæmon, Hypereia. If the second element is *χορός*, it refers to the wide dancing-grounds so much in use in the ancient cities; *θ* 260; or if it be *χῶρος*, it is wide-spaced, containing wide plains. — **Ὑπερείῃ**, "the Highland," explained by some as meaning high to the north, by others as containing mountains. Perhaps we may imagine the Phæacians inhabiting a spacious valley opening towards the sea, like that of Lacedæmon. In the surrounding mountains dwelt the Cyclopes, and in the same land was the home of the Giants, *η* 58, 206. Hm. supplies us with no data for fixing the locality, but it was anciently identified with Sicily.

5. **Κυκλώπων.** The Cyclopes of Hm. are a gigantic race of shepherds of cannibalistic tendencies, dwelling upon the summits of lofty mountains in hollow caves. They possess no cities, nor ships, and, as the height of barbarism, they have neither public assemblies, nor counsellors, nor laws. The little form of government they do possess is patriarchal. They respect neither gods nor men, *ι* 275. The rights of the stranger, so sacred in the eyes of the Greek and the Phæacian, are unknown. In fact, they are conceived as the exact opposites of the Phæacians in character and habits, as if the poet had created them for the express

purpose of making the one the foil of the other. The later legend, found as early as Hesiod, that they were but three in number, and that they were the assistants of Hephaistos, is totally at variance with Hm. The phrase *ἀνδρῶν ὑπερηνορεόντων* (*ὑπερφιάλων*, ι 106), "men of monstrous pride," paints their character as a class.

6. **σφεας,** how scanned? H. 37; G. 10; C. 39. — **σινέσκοντο,** "kept harrying," the iterative imperfect representing the continued past action as repeated. What other tense and voice use this iterative form? How is it made? H. 410 D.; C. 334; G. 119, 10. It is not confined to Hm., but is found among the epic writers, the Dorians, in Hdt., and occasionally in the Attic poets. — **βίηφι . . . ἦσαν,** "for in strength mightier were they." — **βίηφι**; H. 206 D., 609. The Phæacians are an ease-loving people and care not for the bow and the quiver; θ 248, ζ 270. Polyphemus stolidly answers Odysseus' appeal to the rights of guestship by declaring that he must be a simpleton or come from afar, if he thinks the Cyclopes regard either Zeus or any of the gods, *ἐπειὴ πολὺ φέρτεροί εἰμεν*, ι 276. This *ἐπειὴ* exemplifies the **δέ** of the passage before us, where, as often, it expresses the reason and stands for *ἐπεί* or *γάρ*, not only in Hm., but also in later Greek, though less frequently: on ζ 169.

7. **ἀναστήσας,** "having made them to rise up." What distinction between the transitive and intransitive tenses of *ἵστημι*? H. 416; C. 329. Migration under pressure from more powerful neighbors must have been a strong element among the causes that peopled Europe out of Asia. An historical parallel to the case of the Phæacians is that of the Phocæans of Ionia, who, being hard pressed by the Persians under Harpagus, launched their penteconters, embarked their wives and children, household effects and all, and sailed away to Corsica.

8. **εἶσεν δὲ Σχερίῃ,** "and seated them in Scheria." The omission of the preposition is poetic; H. 612. Even in Hm., where this is most common, it is a comparatively rare construction, and still more so in the lyric and tragic writers. Some read *δ' ἐν* here. The Phæacians, with their marvellous ships and devotion to the sea, would, like the Phocæans, think only of removal by sea in order to free themselves from such troublesome neighbors. But

to be rid of all troublesome neighbors, that they might lead in security their life of unruffled ease, they would be likely to choose an island home. See on ζ 204, η 9, 239. Was Scheria a mere figment of the poet's imagination without a local habitation, or was it the geographical Corcyra, as was popularly believed by the Greeks at least as early as the days of Thucydides? — **ἀλφηστάων,** not found in the Iliad, and but twice elsewhere in the Od.; if derived from *ἄλφι, ἔδειν*, it is equivalent to *σῖτον ἔδοντες*; cf. θ 222. But the older interpretation from *ἀλφεῖν*, to acquire, is "gain-seeking," and the phrase (for it is habitually used with *ἄνδρες*) is distinctly applied to merchants in the Hymn to Apollo, and in Æsch. Thus it has an added significance here, for the Phæacians are not only remote from all other men, but not even merchants visit them; cf. ζ 205, 278, η 9, θ 161–64.

9. **ἀμφὶ . . . πόλει,** "and around, a wall he ran for a city." — **ἀμφὶ** is adverbial; see on ν 119. *ἀμφί* with the dat. has in Hm., like most prepositions, a strong tendency to stand at the beginning of the clause, especially with *δέ*. While its position is thus fixed, its noun is more or less free to subserve the poet's convenience in the metrical and rhetorical construction of his line; cf. *ἀμφὶ δὲ χεῖρα φίλην βάλεν ἔγχεϊ*, φ 433; *ἀμφὶ δὲ χεῖρας δειρῇ βάλλ' Ὀδυσῆϊ*, ψ 207; *ἀμφὶ δὲ παιδὶ φίλῳ βάλε πήχεε*, ρ 38: also η 142, θ 426, 434. The compound *ἀμφελαύνω* never came into use. — **ἔλασσε**: in the figure employed the wall is regarded as a creature to be driven: ζ 82, η 86, 113, 109; on η 29. — **πόλει**; H. 597, ν 73. — **ἐδείματο**: why is the final vowel not elided? H. 67 D. a; G. 1, 2; C. 63 D. We may not suppose by the arrangement of this line that the people were left shelterless till the wall was built. It is an example of the common Homeric figure *ὕστερον πρότερον*, or *πρωθύστερον*. In a series of objects closely connected, our poet is fond of naming that first which strikes the eye first or most prominently, in viewing them as a whole: θ 455.

10. **νηούς.** It has been concluded by some from this passage that no Homeric city was without its temples; few, however, are actually mentioned. We have that of Athene at Athens, η 81, and Troy, Z 88; that of Apollo at Pytho, θ 80, Troy, and Chryse. One of Poseidon is implied ζ 266, in Scheria, and another at

Helice, Θ 203; cf. π 185, μ 347, γ 274. Otherwise, the Greeks worshipped at altars and in groves; cf. ζ 162, 291.

11. **ἤδη**, "already," before the period of our story. — **κηρί**. Of the various words used by Hm. to signify doom or fate, *κήρ* is nearest to a distinct personation, and is of the darkest color, always implying death. It is, too, the fate of the individual, not of humanity. Compare η 197. — **Ἀϊδόσδε**, "Hadesward." In the brevity of a familiar phrase the local *δε* has been appended to the gen., where it belongs to an acc. understood. The fuller form of expression, as found elsewhere in the poems, is *Ἄϊδος εἴσω, δόμον Ἄϊδος εἴσω, εἰς Ἀΐδαο δόμους*. The Aïdes of Hm. is always a person, the youngest brother of Zeus, and obtained in the allotment of sovereignty the rule of the world of the dead. The entrance to his "House" is beside the Ocean-Stream, where it empties into the central sea. Hard by the Cimmerians dwell, and the whole region is wrapped forever in cloud and darkness. Odysseus sails thither from Circe's isle, and the shades are sent up for his inspection. The condition of the dead, though without punishment, except for great offenders, like Tantalus, is pitiable. "Seek not to comfort me in death," exclaims the shade of Achilles; "rather had I the lot of the wretchedest laborer upon earth than be king o'er all the dead;" λ 488.

12. **τότ'**, at the time of the story, as opposed to that of Nausithous and of the poet; cf. *νῦν*, η 68. — **θεῶν . . . εἰδώς**, "with wisdom from the gods endowed;" on θ 584. This god-given wisdom is not a favor shown to Alcinous alone; all conspicuous external and internal characteristics, in general, are received directly from on high; θ 167, 488, 457, ζ 18, 229. The Homeric man had ever before him the immediate interposition and guiding hand of Providence; on ζ 172. — **ἄπο**; H. 102 D. Anastrophe of this preposition occurs also ζ 18, η 152, θ 88, 411, 457; on ζ 15.

13. **θεὰ γλαυκῶπις Ἀθήνη**, "the goddess, luminous-eyed Athene." — **γλαυκῶπις** belongs to *Ἀθήνη*, not to *θεά*, as evinced by its frequent occurrence with *Ἀθήνη* alone, but never with *θεά* alone. Our poetic translators usually treat this as an epithet of color; but it is more than probable that the idea of color does not enter into it at all. *γλαυκός* occurs once of the flashing sea, and *γλαυκιόων*

describes the eye of a lion, when, reaching the height of his wrath, he makes his rush at the hunters. This is the key to its force in *γλαυκῶπις*, representing the brightening flash of the eye under the influence of feeling. Athene is the goddess of war and the goddess of wisdom. In the one capacity the eye is kindled by martial fury; in the other by the power of mighty conceptions. The poet has developed a phase of it, Α 200: *δεινὼ δέ οἱ ὄσσε φάανθεν*. Schliemann's "owl-faced" is unproved.

14. **Ὀδυσσῆϊ**: what in Attic? H. 189 D. The ultima is lengthened by the probable doubling of the initial liquid of the following word in pronunciation; H. 87 D. This in thesis is rare; Ε 358. *μέγας* and its derivatives quite constantly lengthen a preceding short vowel; ζ 62, 304, η 150, 180, θ 9, 42, 227, 434, 520, ν 2, 8, 13, 51, 121; cf. η 145. — **μητιόωσα**, how formed? H. 370 D.; G. 120; C. 243; on θ 574.

15. **ἴμεν**, ζ 50. — **θάλαμον** is best placed in the second story of the palace; Β 514, Π 184. — **πολυδαίδαλον**, "richly wrought;" compare the description of the palace, η 83–97. — **ἔνι**, θ 220, λ 367; on ζ 12, 262.

16. **κοιμᾶτ'**, "was sleeping." — **φυὴν**; H. 549; on ζ 152.

17. Nausicaa is here introduced for the first time, and the poet has emphasized the fact by placing the name as the first word in the line. — **μεγαλήτορος** is Virgil's *magnanimus*, and is used by Hm. not only of Æneas several times, but of a number of other warriors, both Greeks and Trojans, most constantly of Odysseus. It is also applied to the Trojans as a people, the Paphlagonians, the Phlegyans, Myrmidons, and Eteocretans. It commonly has a good sense, "great-souled." Here it pictures that large-heartedness which Alcinous displays in his hospitality towards Odysseus.

18. **πὰρ**, "near by;" sc. *κοιμῶντο*. — The **ἀμφίπολος** is always feminine, as the *θεράπων* is masculine; and the former is a slave, while the latter is a freeman. Noble ladies are regularly attended by two *ἀμφίπολοι*, and are always accompanied by them when appearing in public. Here they sleep in the maiden's chamber, one on each side of the door, to guard the entrance. — The Graces of Hm., like his Hours, Fates, and Cyclopes, have no definite number, but are more than three. He conceives them mainly as

the attendants and handmaids of Aphrodite, and as such they doubtless came with her worship from Babylonia through Cyprus. Hence their earlier number would be two, as we see them in the Babylonian Isdubar Epic, and some of the Cypriote groups, and as they were worshipped in Lacedæmon and at Athens (Paus. IX. 35). Elsewhere in Hm. it is the gods that bestow beauty, Athene, Here, and Aphrodite being especially mentioned as possessing that power. Here the beauty conferred by the handmaids of Aphrodite upon the handmaids of Nausicaa is remarkable, but it is inferior to that of the princess (ζ 108–9), which is the gift of the gods; θ 457.

19. **σταθμοῦιν,** ζ 82, θ 458.—Observe that ἑκάς and derivatives usually have ϝ; ζ 8; not so η 91, 321.—**ἐπέκειντο,** "rested thereon," that is, upon the door-posts, which would occur only when closed; for the doors consisted of two valves turning, not upon hinges, like ours, but each upon a pivot running into the lintel above and the threshold below. — **φαεινοί;** see η 84.

20. "But she like a breath of wind sped to the couch of the maiden."—**δ'** is fully adversative, "but," though the doors were closed. The goddess passes in through the key-hole, παρὰ κληῗδος ἱμάντα, like the phantom which she sends to comfort Penelope in her dreams, δ 802, when suffering a mother's agony at the intelligence that the suitors are plotting the death of Telemachus on his return from Sparta. — **ἐπέσσυτο**: what other verb doubles σ after augment? H. 308 D.

21. **στῆ . . . κεφαλῆς,** the regular formula for assuming a position when addressing a person so reclined; most commonly of dreams, as that of Agam., B 20; but not exclusively. Athene so appears to Odysseus, as he is rolling and tossing on his bed of skins, ν 32; and Eurycleia takes this position when she hastens to awake Penelope and announce the presence of Odysseus after the destruction of the suitors, ψ 4. Hence it does not mean "hovering in air," as Hayman explains, but standing near the head and bending over it. Virgil applies the expression to Iris as she descends to release the soul of Dido: *Devolat, et supra caput astitit*, Æn. IV. 702. — **πρὸς** must be taken by tmesis with ἔειπεν, and the construction of the two accusatives is after the analogy of προσαυδάω, and even αὐδάω. Yet the real compound προσεῖπον is

construed with the acc. of the person only, and the thing, if expressed, becomes the dative. Still, Aristophanes has προσείπω σ' ἔπος, Pax 520; cf. 522.

23. **οἱ,** Nausicaa. — **ὁμηλικίη,** "a parity of years;" the abstract for the concrete, ὁμηλικίη for ὁμῆλιξ. This usage gives vigor and beauty to the sentence. It is naturally a poetic mode of expression, and therefore is more common in Greek than other languages, as this language grew up under the auspices of poetry (Jelf, G. G.). — **κεχάριστο,** "was dear," as imperfect; H. 712 a; G. 200, 6. A passive sense for deponent verbs, though rare in the pres. and impf., is more common in the other tenses.

24. **μιν,** in this formula, is governed by προσέφη, not by ἐεισαμ., as is proved by λ 241, where μιν disappears along with προσέφη.

25. **Ναυσικάα**: why not Ναυσικάη? H. 125 D. — **τί νύ,** "why, pray?" H. 552 a; G. 160, 2. — **ὧδε μεθήμονα,** "so remiss." — **γείνατο**; H. 416, 8. This mode of expression is more forcible than the simple "Why art thou?" since it represents the remissness in the light of an inborn characteristic, and thereby incites the maiden to greater zeal; so N 777, Δ 400, E 800, α 223. Am.

26. **τοι,** "to thy discredit," the ethical dat., repeated in μοι, 59. — **ἀκηδέα** is predicate; **σιγαλόεντα** attributive to εἵματα. σιγαλ. is an example of the standing or fixed epithet, the application of which becomes at times incongruous, because the speaker has in mind the normal and proper state of the object, rather than its condition at the time; cf. 74, θ 41, 378, λ 327, Φ 218. For the expression, as applied to garments, we may compare ἀστὴρ δ' ὣς ἀπέλαμπεν, ο 108, of the peplus presented by Helen to Telemachus as a memorial of her handiwork. "The king gave his six sons the finest clothes you ever set eyes on, so fine that the light gleamed from them a long way off." Dasent's Tales from the Norse.

27. **γάμος,** the marriage ceremonies, which appear to have consisted of a wedding feast, celebrated with profuse bounty (λ 414) for the relatives and friends by the father of the bride (α 277, δ 3). The song and the dance accompany the feast (ψ 135). No vow appears to have been taken, and the validity of the marriage consisted in the public avowal in these ceremonies; ζ 288. As evening drew on, the bride was conducted by the groom and

his relatives to the house of his father, where young sons customarily lived, and the procession is thus described as wrought by Hephaistos upon the shield of Achilles, two weddings having occurred on the same day:

> Ἐν δὲ δύω ποίησε πόλεις μερόπων ἀνθρώπων
> καλάς. ἐν τῇ μέν ῥα γάμοι τ' ἔσαν εἰλαπίναι τε,
> νύμφας δ' ἐκ θαλάμων δαΐδων ὕπο λαμπομενάων
> ἠγίνεον ἀνὰ ἄστυ, πολὺς δ' ὑμέναιος ὀρώρει·
> κοῦροι δ' ὀρχηστῆρες ἐδίνεον, ἐν δ' ἄρα τοῖσιν
> αὐλοὶ φόρμιγγές τε βοὴν ἔχον· αἱ δὲ γυναῖκες
> ἱστάμεναι θαύμαζον ἐπὶ προθύροισιν ἑκάστη. Σ 490–96.

> "And two fair populous towns were sculptured there;
> In one were marriage pomp and revelry,
> And brides in gay procession through the streets
> 'Neath blazing torches from their chambers borne,
> While frequent rose the hymeneal song.
> Youths whirled around in joyous dance, with sound
> Of flute and harp; and, standing at their doors,
> Admiring women on the pageant gazed." DERBY.

ἵνα, "at which," the *γάμος*. — **καλὰ,** sc. *εἵματα*. — **αὐτὴν,** for *σὲ αὐτὴν*, as subject of *ἕννυσθαι*, which verb retains only the acc. of the thing in the middle, the person being implied in the voice.

28. **τὰ δὲ,** "and others," as if *τὰ μὲν* had preceded. A scholiast tells us that it was customary for brides to furnish garments to the friends of the groom. If so, it appears nowhere else alluded to. The reference here might be to the dowry, more minutely specified below, 38; for it seems idle to deny that some dower went with the bride, in the light of α 277, β 132, δ 736, Ι 148, η 314, Hymn Aphrod. 140; but see on ζ 159. Yet, provision for men's garments to clothe Odysseus seems necessary here, for the expedient at 60–5 is simply intended to develop the character of the princess; and, further, to suppose the bridal procession arrayed in vestments of the bride's providing gives greater point to the next two lines. — **ἄγωνται**; H. 757; G. 232, 3; G. M. 61, 3; C. 554; cf. ζ 159, 262, 297, 303, θ 445, 511, 549, ν 155.

29. **ἐκ τούτων,** "from these things," her own fair adornment and ample provision for the groom's friends. — **τοι,** dat. ethical, "look you," "you must know." As here, it not unfrequently

directs the attention of the listener earnestly to some proverbial or general statement; cf. θ 329, 351, ν 130. It corresponds often to our colloquial "you know." — **ἀναβαίνει,** "mounts high among men." — **φάτις** is only less lightly personified than Ὄσσα, Β 93, ω 413, and is conceived as rising higher and higher as it advances; cf. *μευ κλέος οὐρανὸν ἵκει*, ι 20, τ 333–34, the description of Eris, Δ 442, and Virgil's *Fama*, Æn. IV. 176. The construction of the acc. is unusual, but see ξ 286, Eur. Hec. 928, 119.

30. **ἐσθλὴ** receives a double emphasis by its position at the end of the clause and the beginning of the line. This is a favorite artifice with our poet; see ζ 132, 182, 233, 274, 283, 284, 301, etc.

31. **ἴομεν,** subjunctive of exhortation, showing the original connecting vowel instead of the later mode sign; H. 347 D. For the mode, see ζ 126, η 190, θ 31, 34; for the vowel, ζ 33, 126, 219, 232, 259, 262, etc. — **πλυνέουσαι**; H. 373. This fut. has the true stem *πλῠν*.; the present is lengthened by the insertion of ι; H. 328 d. — **ἅμ' ἠ. φαιν.,** a frequent Homeric formula, which was handed down in its essence to later Greek, as, Hdt. III. 86, Xen. Anab. II. 3, 1; I. 7, 2. The dat. is not used absolutely, as Jelf would have it, but is governed by *ἅμ'*. Hm. regularly employs the pres. partc. when speaking of the sun rising, but the aor. of its setting, as Α 592; because we can follow the further course of the sun after it has risen, but no mortal eye sees it after it has set. (Classen, Beob. p. 59.)

32. **ἅμ' ἕψομαι.** The simple dat. of accompaniment with *ἕπομαι* is often more clearly defined in Hm. by *ἅμα*, *σύν*, *μετά*. In like manner other verbs of following. *ὀπηδέω* has *ἅμα* in Hm., *μετά* in Hes.; *ὁμαρτέω*, *ἅμα* in Hm., *σύν* in Soph. The Attic *ἀκολουθέω* takes *σύν*, and *μετά* with gen. This tendency is further seen in compounds, as *συνέπομαι*, *συνεφέπομαι*, *συμπαρέπομαι*, *συνεπακολουθέω*, *συμπαρακολουθέω*.

33. The first word of this line and the last are scanned with synizesis. — **ἐντύνεαι** is aor. subj. Why may it not contain a dactyl? H. 345, 2. — **ἔτι** has long ultima; why? H. 87 D.; C. 77 D.

35. Connect **πάντων Φαι.** with **ἀριστῆες**; cf. ζ 283, θ 36, 390. — **ὅθι . . . αὐτῇ,** "where for thine ownself, too, is thy parentage;" **ὅθι** refers to *δῆμον*. — **αὐτῇ** is to be connected with *τοι*, and the phrase is strengthened by *καί*; see 39. *ὅθι* has been referred to

ἀριστῆες as well as δῆμον. But, whichever is preferred, it has appeared weak and pointless to tell Nausicaa that she is a Phæacian, or that she is noble. This has led Bekker and some others to omit the line. But they have not seen that the purpose of the poet here is to hint the fact that the princess is wooed by native suitors, and those only, and thus to intimate at this early stage how distasteful they are to her, and the effect which the coming of Odysseus may produce. For, as Mr. Gladstone has shown (Hom. Studies, III. p. 69), the distinction in Greece between the aristocracy and the royal family was so broad a one that the latter were accustomed to contract a marriage only with royalty beyond their own borders, as is the custom among the reigning families of Europe at the present day. Since Phæacian life and manners are essentially Greek, simply a trifle more god-favored and effeminate, the same custom may be supposed to obtain in Scheria; and though all communication with the outer world is severed by their remoteness, yet there remains a lingering hope in the family that for the only daughter, the darling of them all, some Nausithous (η 56–62) may be thrown in their way by Providence, and she may thus be rescued from the nobles she despises (ζ 283), and sustain the dignity of her station. This will explain her secret wish that Odysseus will remain among them (ζ 245), the immediate supposition on the part of the gossiping populace (spoken, however, by Nausicaa herself, and so colored by her thought) that a stranger seen with her will become her husband (ζ 277), and the startling offer of his daughter's hand which Alcinous makes to a total stranger (η 313). Hence the line is not only not weak and pointless, but shows that the poet had in mind when it was composed the passages just cited, which have been the objects of strong suspicion. See further on those passages, and Proceedings of American Philological Association for 1879, p. 8.

36. **ἠῶθι πρὸ**, "in the morning early."—**πρὸ**, temporal adv. like πρωΐ. This construction accords with the sequel, 48, as also Α 50, where the same phrase is used of a period later than the actual coming of Ἠώς, Α 1. ἠῶθι is then a temporal dat. If πρὸ be made the post-positive preposition, "before" dawn, a double difficulty is assumed—the circumstances of the case, and the

fact that θι is mainly a dat. termination in its use, though ὅθι = οὗ, and αὐτόθι = αὐτοῦ.

37. **ἅμαξαν**; H. 65 D.—**ἥ κεν ἄγῃσιν**, a relative clause of purpose; cf. ζ 58, 114. How would this be expressed in prose, and how is it a sign of archaism? G. M. 65, 1, and Note 2, Rem.; G. 236.—**ἄγῃσιν.** In Attic, what active endings are dropped, and when? H. 361; G. 112, 2, Note.

38. **ζῶστρά**, only here, but equivalent to ζώνας, an important part of the female attire, which here and in general must have been of some woven or knit material, to admit of washing. The only girdles for females the material of which is specified by Hm. are those of Circe and Calypso. They are of gold, but it is intimated that they are of unusual splendor. That of Here is adorned with a hundred tassels.—The **πέπλος** is the large uncut garment of the women, corresponding to the χλαῖνα or φᾶρος of the men, and worn like those over the more tightly fitting undergarment, χιτών. They also served for other purposes, as offerings to the gods, coverings for thrones, η 96, etc.—**ῥήγεα**, from root ῥεγ, to dye, are colored rugs or thick woollen blankets, used commonly for the covering of the bedstead, η 336, ν 73, 118, though they are spread upon the thrones in Circe's palace. They would necessarily form a part of the dowry of a bride for the outfit of a new household, and all material fresh from the loom would need washing.

39. The conveyance is necessary for the vestments, "and in this wise, too, for thyself (as the king's daughter) is it far more seemly than on foot to fare."—**καὶ δέ**, an epic collocation; in Attic the words are habitually separated by the emphasized expression; ζ 60, 286, η 213; cf. η 327.—**σοὶ αὐτῇ.** Hm. never compounds these pronouns, even if reflexive, but commonly places their components in juxtaposition, as ζ 60, θ 396. They are sometimes separated by light enclitics or conjunctions and the like, λ 369, 371, θ 211; or by one or more emphatic words, ζ 35, 39, 277.—**κάλλιον** differs how from the Attic? H. 222 D.—**πόδεσσιν**; note various forms: θ 230, 253, 103.

40. **ἀπὸ** in the sense of "far from" is common in Hm., and regularly stands directly before its case, as ζ 220, λ 344; cf. ζ 294. Here best taken, perhaps, with the verb by tmesis, as ὃν οὐκέτι

φημὶ φίλων ἀπέσσεσθαι, σ 145. The subject is not uncommonly placed between the preposition and its verb; η 283, θ 380, 475; on ζ 100.—**πλυνοί**, "laundry-pits;" on 86.—**πόληος**; H. 186 D.; C. 157 D.

42. "Where they say the seat of the gods fast forever standeth." Many objections have been urged against the genuineness of the lines 42–7. The description of Olympus has been declared inconsistent with that of the Iliad, so that the Chorizontes have found in it confirmation of their belief in the different authorship of the two poems. Mure reconciles in this way: "Olympus is here figured as a mountain, the sides and visible summit of which are for the most part enveloped in snow and clouds; while its extreme peak where the palace of Jove was situated, free from all such atmospheric contamination, enjoyed a perpetual brilliancy and serenity. The confusion between heaven as a mountain and heaven as a sphere equally pervades both poems." Cf. Θ 19 seq., Τ 126 seq., Ο 18 seq., υ 103–4, 113–14. So, too, there are numerous inconsistencies in the Homeric picture of Hades and elsewhere, where the marvellous enters largely, seen also in Virgil, and often in tales of wonder; on ζ 329. Again, *φασί* is said to be strange, applied as it is to a fact elsewhere so fully accepted by the poet; but cf. Ν 631, Ε 635, Ζ 100, Υ 105, 206, Β 783, Ω 615, μ 389–90; Virg. Æn. I. 731, III. 416, Con. on IV. 577; Hor. C. III. 5, 41. It is the real world now and then peeping through the wonder-working element so constantly in sight. The passage has also been called irrelevant, because there is no reason why at this point we should be carried off to divine abodes. Episodes, however, are a striking feature of the Homeric style; and, as a detailed description of the dwelling-place of the gods is to be found nowhere else in the poems, it may be maintained that this splendid picture of the divine seat and the easy life there is but a fitting introduction to that of an earthly community which, in its local surroundings and luxurious living, approaches near to the gods. Set aside this passage altogether, and it might truly be said that the poet has painted a fairer Elysium for the god-connected man in the after-life (δ 563–69), and a fairer Elysium for the Phæacian upon earth, than he has anywhere given to his deities in heaven.

43. **ποτ'** belongs to the preceding and following clauses as well; so ε 479, δ 566. Observe that the subject of the verbs is *θεῶν ἕδος*, not Olympus as a whole. These lines are translated by Lucretius (De Rerum Nat. III. 18–22), when he is describing the rapt vision of the student of nature, as he gazes out upon the universe unfolding to his view: (See Tennyson's "Lucretius.")

> Apparet Divum numen sedesque quietæ:
> Quas neque concutiunt venti, neque nubila nimbis
> Aspergunt, neque nix acri concreta pruina
> Cana cadens violat, semperque innubilus æther
> Integit, et large diffuso lumine ridet.

44. **μάλ'** qualifies *ἀνέφελος*. Adverbs, even in prose, may be separated from the words they modify; those of place, time, and manner frequently, those of degree at times. Short, Essay, p. lxv. —**αἴθρη**, a fem. form of *αἰθήρ*.

45. **πέπταται**, "is outspread," as a garment, ζ 94. The clouds are all below the divine abode, and form the rampart that shuts heaven from earth. Through their self-moving gateway, guarded by the Hours, Athene and Here pass on their way to Troy, Θ 396, and then Zeus espies them.—**λευκὴ . . . αἴγλη**, "and bright athwart it runs the sunlight."—**λευκή**, in its original sense, as Ψ 268, of a burnished caldron, κ 94, of the calm.—**αἴγλη**, η 84; cf. *αἰγλήεις* of Olympus, Α 532, Ν 243, υ 103; Soph. Antig. 610.

46–7. **ἔνι**; on 15.—**τέρπονται**; cf. *θεοὶ ῥεῖα ζώοντες*, Ζ 138, δ 805, ε 122.—**ἔνθ'**, like our "there," for "thither."—**ἐπεὶ διεπέφραδε**, "after she had told all;" H. 384 D., 706; η 49, θ 68.

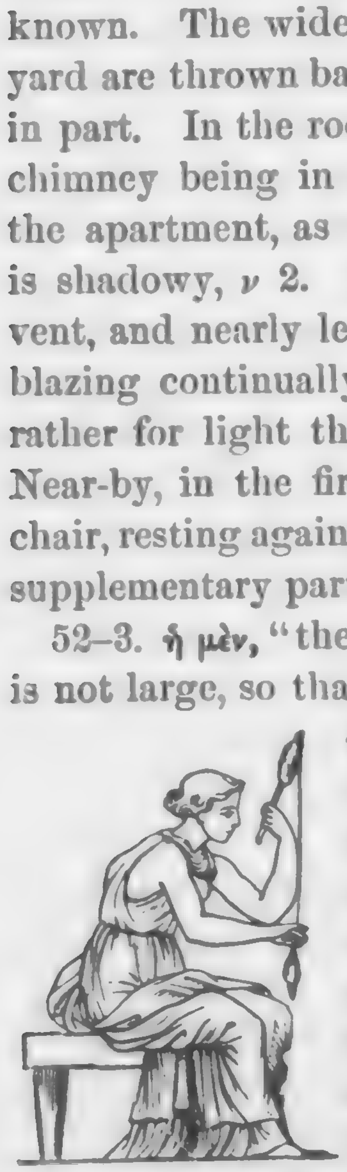
48–9. **Ἠώς** is not only *ἐΰθρονος*, which refers to the seat of her chariot, but also *χρυσόθρονος, κροκόπεπλος, ἐϋπλόκαμος*; on θ 1.—**μιν** has *Ναυσικάαν* in definitive apposition; H. 500 d.—**ἀπεθαύμασ'**, "much she marvelled;" *ἀπ.* intensive.

50. **ἴμεναι**, ζ 15, 255, η 14; so *βῆ δὲ θέειν, ἐλάαν*. This inf., expressing purpose after a verb of motion, is poetic, the fut. partc. being more common; on 134; G. M. 97, Note 1.—**ἀγγείλειε**: why opt.? H. 739; G. 216; ν 74.

51. **φίλῳ**; an adjective belonging to two or more nouns regularly agrees with the first, and is usually placed before it, though sometimes after, even in prose. Short, Essay, p. xvi.—**ἔνδον**, within the great hall, *μέγαρον*, which served as the common living-

room of the family, audience-hall, and dining-room. In shape it was oblong, the shorter side contiguous to the court-yard, and lofty columns supported its ceiling. Its size must have been considerable. In that of Odysseus, 108 suitors daily feasted, each at a separate table, and room was left for their numerous attendants and the slaves, while a large space by the door appears then to have been unoccupied. To the *μέγαρον* of Alcinous scarcely inferior proportions can be assigned. The floor is of native earth, stamped hard, and that of Odysseus is cleaned with scrapers when sodden with the blood of the suitors. Windows are unknown. The wide entrance doors leading from the open court-yard are thrown back during the day, and serve to light the hall in part. In the roof near the farther end is the smoke-vent, no chimney being in use, and this contributed to the lighting of the apartment, as well as the fire itself. But at best the hall is shadowy, *ν* 2. The fireplace, *ἐσχάρη*, was below the smoke-vent, and nearly level with the floor. Upon it a fire was kept blazing continually, during the day and evening, often perhaps rather for light than heat. About it were the seats of honor. Near-by, in the fire-light, was the position of the housewife's chair, resting against a pillar; see *ζ* 305–7, *η* 153, 169–71.—**ἐόντας,** supplementary partc., as *η* 50, 137; H. 799; G. 279; C. 591.

52–3. **ἡ μὲν,** "the latter," her mother.—**ἐπ',** "by." The hearth is not large, so that the fire alone is "upon" it, as *ε* 59, *υ* 123.—



ἠλάκατα are the threads in the process of twisting between the fingers of the right hand, from the flock of wool around the end of the distaff, *ἠλακάτη*, held in the left. The operation was doubtless assisted by the spindle-whorl, no mention of which, however, is made in the poems: numbers of them in terra-cotta were found at all depths in the excavations at Troy, and they may be seen among the very ancient objects from Alambra in the Cesnola Collection. In his later excavations at Troy, Dr. Schliemann found, "in the Royal Mansion, twenty-eight feet deep, a distaff eleven inches long, round which is lengthwise wound a large quantity of woollen thread, black like coal." London Athenæum, Dec. 14, 1878.—

ἁλιπόρφυρα; *ζ* 306, *ν* 108, 85, *θ* 84, 373, *η* 337. Doubtless the Phœnician purple from the sea-shell *murex* is intended, for this was introduced at a very early period into Greece. Yet Mr. Gladstone has shown that the color-sense in the Homeric poems, as in the Vedas, is narrow, weak, indistinct, and confused, though the perceptions of light not decomposed, as varying between light and dark, white and black, are most vivid and effective; accordingly, the descriptions of color generally tend a good deal to range themselves in a scale of degrees, rather than kinds, of light. *πορφύρεος* is employed of blood, dark cloud, wave of a river when disturbed, wave of sea, garments, rainbow, death; and the verb *πορφύρω* of the sea darkening, and of the mind "in a brown study."

54–5. **ξύμβλητο.** Coming from the women's apartments in the rear of the *μέγαρον*, she hastens after and overtakes her father before he reaches the door leading into the court.—**μετὰ,** "unto;" *ζ* 133.—**βασιλῆας**: there are twelve in the single city of Scheria, *θ* 390; hence, as in Ithaca, they are the aristocracy rather than the great kings of the Iliad.—The **βουλή** was the council of elders, *η* 189, and formed a preliminary meeting to consider the measures to be taken in managing the general assembly of the people, or *ἀγορή*.—**ἵνα,** "where," for "whither;" 47, 27.—**κάλεον,** "were wont to summon him." The chief king, Agamemnon, summons the *βουλή* in the Iliad. During all the twenty years' absence of Odysseus from Ithaca, no *βουλή* had been convened. But the Iliad shows us government in the unsettled condition of war, and the council is called together under extraordinary circumstances. In Scheria is depicted a normal state of peace, where the *βουλή* appears to be a regular senate convened at stated periods, at which it was the duty of the king to be present, a fact intimated by the imperfect; cf. *ο* 468.—**Φαίηκες ἀγαυοί,** probably the kings; cf. *ν* 120, 12, *θ* 428, 389–93.

56. **μάλ' ἄγχι,** a strong expression, found but four times elsewhere in the poems, though *ἄγχι* is common enough of one stationing himself near another. Hence it shows the affectionate freedom of the daughter preferring her request, not to the king, but to the father. It accords well with the loving tone of both petition and answer.—**φίλον**; on *θ* 178.

57. **Πάππα φίλ',** "papa dear."—**πάππα** is the child's word, as in many languages, and is formed by reduplicating one of the earliest articulations of the infant's lips. From it is formed the verb παππάζω, "to lisp the name of papa;" on θ 226.—**οὐκ ἂν . . .**, an interrogative formula of gentle request, or slight exhortation, where compliance is expected, as η 22. For the mode, see ζ 285, 300, η 22, 212, 213, 293, 332, 333, θ 177, 195, 208, 216. How prone Pope's famous translation is to falsify the tone of the original may be seen from his rendering of this line:

"Will my dread sire his ear regardful deign,
And may his child the royal car obtain."

58. **ἵνα,** of purpose; on 37. Observe the appropriate difference of voice in the two lines.—**κλυτὰ,** "famous," because much talked of. The literal sense of this epithet is often departed from in translation, when applied to things; but the simplicity of the age is best caught by retaining it. The rich armor of the warrior and dress of the lady are both provocative of much comment. How noted was that of Achilles, to which he applies the same epithet himself! Π 64. For Nausicaa's dress, see 49, 27, and compare the expression used by the disguised Odysseus to Penelope while describing the cloak worn, as he says, by Odysseus when they met in Crete. It was splendid as the sun: ἦ μὲν πολλαί γ' αὐτὸν ἐθηήσαντο γυναῖκες, τ 235.

59–60. **πλυνέουσα,** 31.—**τά,** article as relative; H. 243 D.—**μοι . . .**, 26.—**ῥερυπωμένα**: what peculiarity in this form? H. 319 D. It is stronger than ἀκηδέα.—**καὶ δὲ σοὶ . . .**, 39.—**μετὰ** with dat. in Hm. becomes μετὰ with gen. in Attic, rarely found in Hm.—**ἐόντα** agrees with the suppressed subject acc. of βουλεύειν, instead of σοί, a construction occurring several times in Hm., and quite common in Attic; θ 508.

61. **βουλὰς βουλεύειν,** "plans of state to plan," "measures of state to frame;" η 50.—**χροΐ,** "on thy person," locative, commonly with περί added.—**ἐόντα, ἔχοντα**; cf. ὀπυίοντες, θαλέθοντες, ἔχοντες, 63–4; 201–2, 290, η 212–13, 339–40, θ 147–48. Such rhyming verses and cæsuras are very numerous in both poems. By a comparison of these with such lines as end consecutively with the same word, as ζ 211–12, θ 498–99, so distasteful to our ears, Mure has arrived at the conclusion that "these rhyming forms were in no case

either intentionally introduced or perhaps observed by Hm. at all, unless in so far as they may have served, in occasional instances, to enhance the expressive power of his language. That such, apart from musical cadence, is their tendency in many cases, there can be no doubt." The same remark applies to Greek and Roman literature throughout.—This speech of the princess departs perhaps more widely from that of Athene than any other in Hm. which follows upon directions given. His usual habit is seen in the opening of Β, where the Dream receives its orders from Zeus, and imparts them to Agamemnon in several lines of exact repetition; Agamemnon in turn calls the βουλή together, and repeats the words of the dream still more precisely from beginning to end. Throughout the poems there is no compunction about the repetition, not merely of single lines, but of whole passages. Departure from the general custom is due in this case to the admirable conception and depiction of the character of Nausicaa, whose maiden modesty puts carefully aside all reference to marriage, and veils the subject by the natural interest which the only daughter of the house should take in the concerns of the whole family. On 28.

62. **μεγάροις,** often in the plural of the palace as a whole; η 150, θ 227; cf. η 65, ν 160.

63. **οἱ δύ',** partitive apposition; H. 500 b.—**οἱ** is the article used as in prose with cardinal numbers when a part is to be distinguished from a whole; H. 528; C. 374; omitted with τρεῖς; full form, Ε 271.—**ὀπυίοντες,** "married;" on θ 254—**τρεῖς,** named θ 119. F.—**ἠίθεοι θαλέθοντες,** like ἠίθεος θαλερός, Δ 474, υἱέες ἡβώοντες, Ω 604, young men "unmarried, in the flower of youth." ἠίθεος corresponds to παρθένος of the other sex.

64. **οἱ δ',** the last three, who are more closely connected with the duties of Nausicaa than the others, who have wives to care for their raiment. The dance is represented as nearly confined to the unmarried, θ 263, Σ 593, and the Phæacians are surpassingly skilful in it, especially Halius and Laodamas, θ 370.—**νεόπλυτα . . . ἔχοντες,** as Paris, Γ 392–94; cf. θ 249, 392, Σ 596.

65. **τὰ,** demonst., "these matters."—**μέμηλεν,** perf. with present sense, as 45, 106, 168, 187, 190, 244, 294, 301, etc. How does the Homeric construction of this verb differ from that of prose? H. 422, 11.

66. **αἴδετο,** "felt abashed," "blushed." Prose form? — **θαλερὸν . . .,** "youth's spring-time marriage openly to name." *θαλερός* from *θάλλω*, "to bloom," indicates that marriage took place in the flower of youth. It was regarded as necessarily accompanying arrival at suitable age. Even the gods assist in bringing it about, as for Neoptolemus and Hermione, δ 7; cf. ζ 180–81. An elderly bachelor or spinster among the freeborn is unheard of in the poems. The sanctity of the marriage tie is held inviolate among the Greeks; polygamy is unknown, and divorce unthought of. Helen resumes her original position in the halls of Menelaus upon her return, as if nothing had happened to disturb the harmony of the household. The Homeric life stands nowhere more vividly and emphatically in contrast with that of the boasted age of Athenian civilization than in the position and estimation of woman. The respect, tenderness, and honor with which she is treated are scarcely less than in our own day, and nowhere in the poems is this more beautifully depicted than in this Phæacian episode.

67. **ὁ δὲ . . .,** "but he understood it all;" cf. Α 333, of Achilles when the heralds, come to demand Briseis, were standing abashed before him. Though there existed in the family a strong predilection for a foreign marriage, yet the chances of it appeared so remote that native suitors, drawn by her beauty and loveliness of character, as well as by her station, were already pressing their claims for the hand of the princess with approbation, since she was of marriageable age, and it seemed probable that the same fate awaited her as had befallen her two brothers who had been forced to marry in Scheria. — **ἀμείβετο μύθῳ,** "made return in speech." The construction *ἀμείβεσθαι τόν, τήν, μύθῳ, μύθοις, ἐπέεσσι*, is common; cf. the inverted Latin usage with *mutare*, as *Lucretilem mutat Lycæo*, Hor. C. I. 17, 2.

68. **τοι**; H. 595 b; G. 184, 2. — **ἡμιόνων**; H. 577 a; G. 173.

69. **ἔρχευ,** like **τευ**, Ionic contraction for what? H. 32 D. f. — **ἀτάρ**; on 2. — **ἀπήνην** is the same as *ἅμαξαν*, 37, a four-wheeled wagon drawn by mules or oxen, and used in transporting anything of weight or bulk, as stone, wood from the forest, bodies of the dead, garments. Its epithets are the synonymous *εὔτροχος, εὔκυκλος*, "with handsome wheels," *τετράκυκλος, ὑψηλή, εὔξεστος, καλή, ἡμιονείη*. The two axles were probably connected by a platform stretched across them, and forming the wagon-bottom proper. Upon this, heavy articles could be conveyed without additional support, but for lighter ones a wagon-box would be required, consisting of side-boards and end-pieces; or a hamper or box could be strapped on, ο 131, Ω 267. In the present instance **ὑπερτερίῃ** is probably the wagon-box, for it is universally explained by the ancients as a rectangle of wood to hold the articles deposited in it for transport. There is nothing to support the hypothesis of some that it formed a framework-covering for the head, to shield the rider from the beating rays of the sun, as in the later *ἁρμάμαξα*. If imagined as the open wagon-box, the need of the wrappings mentioned below, 179, for protection from the dust, can be readily seen.

70. **ἀραρυῖαν,** "furnished." What Homeric peculiarity in this form? H. 338 D.; see η 45, ζ 293.

71. **ἐκέκλετο** has both reduplication and syncopation; H. 384 D. Is there such an instance in the Attic? What reduplicated 2d aor. is common there? — **τοί** and *ταί* occur in Hm. as demonstratives, and relatives as well. In what dialect were they afterwards used? H. 239 D.

72. **ἐκτὸς,** "without" the palace, but within the open court-yard, *αὐλή*; η 4, Ω 281, 323.

73. **ὥπλεον,** only here, *ὁπλίζω* being the common form; "made ready," by putting on the wagon-box and the coffer, which served not only as lunch-box, but also for the seat, as the *πείρινς*, ο 131, does to Telemachus on his journey from Pylos to Sparta and back in Nestor's road-chariot, and as the one strapped to the mule-wagon which Priam takes with him to convey to Achilles the ransom for Hector's body, Ω 267. See how minutely the preparation of the wain is there described. — **ἡμιόνους . . . ἀπήνῃ,** "and the mules under the yoke they led, and yoked them beneath the wain." The yoke, often a simple cross-bar, was first tied fast to the end of the pole, then the animals brought to their places under the yoke (*ὑπὸ ζυγὸν ἤγαγεν*, Ε 731), to the ends of which were already attached broad straps of leather; these collar-straps were next put round under the neck of the animal and fastened. The yoke attached to the pole was considered a

constituent part of the vehicle; whence, "to fasten under the yoke" was superseded by the phrase "to fasten under the vehicle."

74. **φαεινήν,** a synonym of *σιγαλόεντα*, 26, and to be explained similarly.

75. **ἐπ'** with dat. after a verb of motion, because the state of rest following the action of the verb is the prominent thought; H. 618 a; cf. *ν* 122.

76. The personal and active participation of the queen and her daughter in these homely labors is a charming sketch of simplicity of manners in the midst of great splendor of position and surroundings. Nor does this belong to the Phæacian isle alone; it is a truthful delineation of Greek life in the Heroic Age. All the noble females in the poems are cunning at the distaff and the loom, Helen and Penelope notably so. The king is pre-eminent not only in all manly and graceful sports, in the use of arms and in the dangers of the chase, but he gains a knowledge of medicine, and Achilles is skilful with the lyre. Odysseus builds with his own hands a curious bed-chamber and bed in his palace, constructs the vessel with which he sails from Ogygia, and claims that he can reap more grain and run a better furrow down a four-acre field than the best suitor of the band, old as he appears. Indeed, respect for labor, and participation in it as a matter of course, find no exception even among the gods. Zeus and Here harness, drive, and tend their own horses; Poseidon does the same, or takes and cares for those of Zeus. Athene and the Graces spin, and weave garments ambrosial; while Hephaistos hammers and pounds, perspires and grows as begrimed as any blacksmith on earth. See *ζ* 305–6, *η* 5, *θ* 8, 424–38, *ν* 20.—**ἐτίθει,** a form made with a connecting vowel, but really more common than the regular *ἐτίθη*; H. 401 h. The imperfect depicts finely the mother's careful preparation and packing of the lunch for the darling of her house, and the supply is so abundant that it suffices in the sequel to satisfy also the ravenous appetite of Odysseus who had been without taste of food for three days, *ζ* 250. Another fair picture of a mother's fond anxiety for the little comforts of a child leaving home is that of Thetis in the Iliad, who had stored for Achilles to take with him a coffer full

of soft doublets and wind-defending mantles and thick woollen blankets, Π 221–24. — **μενοεικέ,** "heart-contenting."

77. **ἐν,** "therein," adverbial, as referring to *κίστῃ*. — **ὄψα,** "relishes," anything eaten with bread, especially tidbits of meat. On the table of Nestor in the camp stands a patera containing an onion, *ποτῷ ὄψον*, Λ 630. When Peisistratus and Telemachus are setting out from Pylos for Sparta, the housekeeper prepares for their lunch *σῖτον καὶ οἶνον ὄψα τε, οἷα ἔδουσι διοτρεφέες βασιλῆες*, *γ* 480. Bread is the "marrow of men," *μυελὸς ἀνδρῶν*, the mainstay and principal article of food: all else is a relish to the bread. Hm. never mentions any other food on the table by name except bread and meat; but that vegetables were in use is quite certain; *η* 127. **παντοίην** doubtless includes fruit from the orchard and vineyard, *η* 115–22, if not vegetables from the garden, *η* 127. —**ἐν** before *δ' οἶνον* goes with *ἔχευεν* by tmesis; *υ* 260, *γ* 40. To repeat, after a verb compounded with a preposition, the same or a kindred preposition with a noun is common in many languages, but the construction has just begun in Hm.; *θ* 106.—The use of wine by women is spoken of here as if common in the Homeric day; see also on *ν* 53–8. It was even given to young children, as when Phœnix holds it to the lips of the little Achilles, who spirts it out over his vesture in his childish waywardness, Ι 491; *π* 444. A temperate use of the beverage, however, is a characteristic of the age, and its mixture with water served to maintain this. At Rome in early days it was unlawful for women, and even for young men below the age of thirty, to drink wine except at sacrifices. In Egypt the monuments sometimes exhibit the women as indulging in it to excess.

78. **ἀσκῷ ἐν**: this preposition follows its case in the epic and lyric writers, but is not accented; H. 104. The proclitics *οὐ*, *ὡς*, *ἐξ*, follow Hadley's rule, and sometimes *ἐς*, *η* 318. The occurrence of the prep. between the noun and its attribute, as here, is common in the Greek poets, and imitated by the Latin. See *ζ* 89, *η* 77, 79, 85, 193, 254, 279, *θ* 53, 80, 211, 220, 232, 257, 420, 456, *λ* 346. This is the lightest form of the postponement of the preposition. The order *αἰγείῳ ἐν ἀσκῷ* occurs occasionally in prose.—**αἰγείῳ.** The goat-skin bag was the regular receptacle for wine when transported over the country, but when stored it was

kept in large earthen jars, **πίθοι**, ranged round the wall of the store-room, as in that of Odysseus, β 340. — **ἐπεβήσετ'**, mixed aoristic form, σ of 1st, ε of 2d; H. 349 D.; C. 268 D. So ζ 127, 255, θ 255. — **ἀπήνης**; η 196, 223.

79. **δῶκεν** returns to *μήτηρ* for its subject. — **χρυσέῃ**, two syllables by synizesis. This adj. has υ always long in Hm., but in the lyric poets, and in the lyric parts of tragedy, it is sometimes short. — **ληκύθῳ**, a small, narrow-mouthed vessel, principally for holding oil for the bath. Later it was generally of earthenware, and many have been discovered in tombs, where they were a favorite vessel for deposit in the coffin beside the dead, especially at Athens. The cut on the right exhibits the shape of the Athenian style, and specimens may be seen in the Metropolitan Museum of Art. Here the employment of *δῶκεν*, and its emphatic position, seem to imply that the flask was not placed in the coffer, but carried slung over the shoulder or arm, and hence it was pointed at the bottom, like so many in use at an early period. See the vase figured above on the arm of the Kefa or Phœnician who is represented in an Egyptian tomb as bearing tribute to Thothmes III. — **ὑγρὸν**, "liquid," "lissom," as opposed to solid fat. The epithet at E 903 is applied to milk, where it is contrasted with the curd formed from it.





80. **εἵως**, in prose *ἕως*, usually "until;" but here and δ 800, ι 376, τ 367, it becomes final, "in order that." These two meanings meet prominently in *ὄφρα*, and are liable to be confounded in other languages; compare the Irish "Come here till I whack yez." Aristoph. Nub. 58.

81. **σιγαλόεντα**, from the polish given to the leather. In the Iliad mention is made of reins "white with ivory," **λεύκ' ἐλέφαντι**; cf. ζ 316.

82. **μάστιξεν δ' ἐλάαν**, "and she plied the whip to start them," a frequent formula; cf. ζ 319–20. — **ἐλάαν**, pres. infinitive of the poetic *ἐλάω*, stem *ἐλα*, whence *ἐλα-νυ-ω* = *ἐλαύνω*; H. 329 d. The infinitive expresses purpose. — **καναχὴ . . . ἡμιόνοιιν**, "and a rattling was made by the mules." — **καναχὴ** is the clatter of darts showered upon the helmet of Ajax, Π 105, the clank of the visored helm of Achilles as Apollo smites it to the ground from the head of Patroclus, Π 794, and the gnashing of Achilles' teeth when mad to revenge the slaughter of his friend, Τ 365. In the present passage it is either the clatter of hoofs or the rattling of the yoke upon the pole. The genitive is one of cause; ν 99.

83. **αἱ . . . τανύοντο**, "and they unflagging kept on the stretch;" θ 121, ζ 316–20. — **φέρον**, more commonly *ἦγον*, for *φέρω* has properly a personal subject, and means to carry on the shoulders or otherwise. F. thinks that the present usage arose from the fact that in the two-wheeled chariot or wagon a large part of the burden fell upon the necks of the animals, so that they literally carried the weight. — **αὐτὴν**; this pronoun is much used in Hm. to emphasize the individual in opposition to anything external to himself, as the sailor in antithesis to his ship, the master to the servant, the warrior to his horses or his arms, the parent to the offspring, the horses to the chariot, the person to his garments, and even the soul to the body.

84. **ἅμα.** Sentences or notions that are logically one thought should also be represented as such by joining them together by means of conjunctions. When this is not done, an abruptness is presented which produces certain rhetorical effects, as animation, crowding of thought in description, surprise. Such asyndeton is very common in clauses which define or explain what was indistinctly or generally stated before, and where *γάρ* or *ἄρα* would naturally have stood, as *γάρ* here. The omission imparts weight and emphasis to the explanatory thought. — **καὶ . . . ἄλλαι**, "also her attendants went besides." This apparently pleonastic use of *ἄλλος* is of common occurrence not only in Hm., but in prose Greek, and a similar idiom appears in Latin, German, and French. It springs from a striving after brevity of expression, and may often be translated by adverbs, "also," "besides," "as well."

Grammatically the substantive stands in definitive apposition to the pronoun; ζ 49; on 158. — **κίον,** on foot, ζ 319. On the famous Chest of Cypselus, assigned to the seventh century B.C., but preserved in the temple of Here at Olympia till the time of Pausanias, among many other scenes was carved that of two maidens upon a mule-car, one holding the reins, the other wearing a veil on her head. Paus. says they were supposed to represent the present scene. The artist may have introduced but one attendant and mounted her on the car for economy of space. The poet doubtless meant the attendants to be the two mentioned in 18.

85. **περικαλλέ'**; the same stream is called *καλλίροος*, ε 441.

86. **ἔνθ',** "where." — **πλυνοί.** When in the Twenty-second Iliad Hector at the fated death-hour turns to fly, and is driven in hot chase by Achilles three times round the city walls, they pass by the two fountains of the Scamander, one hot and steaming, the other cold as hail or snow or crystal ice, even in summer. Built round these springs are the laundry-pits.

> *ἔνθα δ' ἐπ' αὐτάων πλυνοὶ εὐρέες ἐγγὺς ἔασιν*
> *καλοὶ λαΐνεοι, ὅθι εἵματα σιγαλόεντα*
> *πλύνεσκον Τρώων ἄλοχοι καλαί τε θύγατρες*
> *τὸ πρὶν ἐπ' εἰρήνης πρὶν ἐλθέμεν υἷας 'Αχαιῶν.* X 153–56.

> "And there were broad stone basins, fairly wrought,
> At which in time of peace, before the Greeks
> Had landed on the plain, the Trojan dames
> And their fair daughters washed their sumptuous robes." BRYANT.

From this description it appears that basins were dug, broad but not deep, and the bottom and sides were laid with stone. Such are still to be seen in Southern Europe. Those of Scheria may have been placed in the edge of the stream, so that water from the river could run in and out freely, though the idea of a bubbling spring at the bottom, like those at Troy, would suit *ὑπεκπρορέει* best. — **ἐπηετανοί,** "unfailing." — **δ',** "for," explanatory of *ἐπηετανοί*.

87. **ὑπεκπρορέει,** "flows up from below (*ὑπ*), out (*εκ*), and away (*προ*);" on η 103. — **μάλα . . . καθῆραι,** "so as garments however filthy to cleanse." — Though **περ** qualifying a participle usually follows it, yet it attaches itself by preference to a preceding adv.,

or an adj. with *ἐών*; λ 350, ζ 136; on η 224. — **ῥυπόωντα,** sc. *εἵματα*. *ῥυπάω*, intransitive, *ῥυπόω*, 59, transitive. Is *ὥστε* used in Hm. with inf. of result? G. M. 98, Note 3.

88–9. **ἔνθ',** "then," apodosis of *ὅτε*, 85. — **σεῦαν,** 1st aor. like *ἔχευεν*, without the tense σ.

90. **τρώγειν,** of purpose; 82. — **ἄγρωστιν** has been assigned by different commentators to three distinct genera of grasses, the *panicum dactylon*, the *cynodon dactylon*, and the *triticum repens*. Besides other wide differences, the *triticum* has five flowers, the *panicum* two, the *cynodon* one. The name *agrostis* is now given by botanists to a fourth genus which includes several species. The *triticum repens* is our squitch-grass.

91. **χερσὶν,** instrumental; θ 68, 84; but cf. θ 372, η 101; on θ 135. — **ἐσφόρεον**; θ 529, η 6; on ζ 77, θ 106. — Hm. applies the epithet **μέλαν** to both river and spring water, but *μελάνυδρος* only to *κρήνη*. He also calls water white, as the four fountains of Calypso, and that in which the body of Patroclus is bathed. Light and shade have much to do with the apparent color of water, but some is very dark *per se* by reason of impregnation with mineral or vegetable solutions, while some is remarkably clear and transparent.

92. **θοῶς** in Hm. maintains an invariable position in the line, always following a feminine cæsura of the third foot, and with scarcely an exception is construed with a following verb; hence, "in their speed a rivalry displaying."

93. **ἐπεὶ** gives what translation to the aor.? H. 706; C. 493. — **πλύνω,** "to wash garments," *λούομαι*, "to bathe," *νίζω*, "to wash the hands or feet." — **ῥύπα**; H. 200.

94–5. **θῖν'.** What would have been the accent of the dat.? H. 160, 100. — **ἧχι . . . θάλασσα,** "where the sea, dashing on the beach, was wont to scour the pebbles cleanest." — **ποτὶ χέρσον** is a pregnant construction involving the idea of motion; ε 402, ζ 12. The cleanest spot would naturally be sought for the drying, and *πλύνω* is the proper verb for cleansing, not for "washing up on shore," as some have construed here.

96. **λοεσσάμεναι**; Hm. uses two stems, *λοϝ*, vocalized *λου*, 210, 216, 219, and *λοϝε*, with ϝ not written, as here and 221, 227. — **λίπ',** only in this elided form in Epic, but some later writers have

λίπα; hence probably an adv., "unctuously," though many prefer to consider it a mutilated dat.

97. **δεῖπνον**, the chief meal of the day, opposed to *ἄριστον*, "early breakfast," which the maidens may be supposed to have taken before the start, and the *δόρπον*, "evening meal," which is prepared for Nausicaa on her return, η 13.—**ἔπειθ'**, in correlation to *ἐπεί* implied in the temporal participles preceding; cf. θ 377–78; H. 795 a.—**ὄχθῃσιν**. When in prose is ν movable found? H. 79. What extension in poetry? H. 78 c; G. 13; C. 68.

98. **εἵματα**, acc. before **τερσήμεναι**, a rare and poetic construction after *μένω*; α 422, Δ 247.—**αὐγῇ**, ζ 305.

99. **σίτου**; H. 575; G. 172.—**τάρφθεν**, "were comforted." Hm. uses both *ἐτέρφθην* and *ἐτάρφθην*, from *τέρπω*. The ending ν here forms an exception to what rule? H. 356 c; 355 D. c; C. 293.—**δμωαί**; see on 18.—**αὐτή**, 83.

100. **σφαίρῃ**. Nouns in *ρα* are declined like *γλῶσσα*; ζ 115.—**ἔπαιζον**, "began to play." As the imperfect implies that a certain thing was going on at a specified time, but excludes the assertion that the end of the action was attained, it may often be rendered by "began to," "proceeded to."—**ἀπό**, with *βαλοῦσαι*. This position for the verbal object, between the prep. and verb, is a favorite one in Hm.; ζ 21, 77, 140, 212, 228, η 189, 220, 286, θ 72, 245, 447, ν 120.—**κρήδεμνον**, from *κάρη*, *δέω*, was a head-dress with ends hanging down towards the shoulders in broad bands, and served not only as an ornament, but as a veil to draw before the face upon occasion, as Penelope always does when she appears before the suitors. Andromache, in the wildness of her grief at the death of Hector, tears hers off with the other ornaments of her hair. Ino, the sea-goddess, presents hers to Odysseus to be stretched beneath his breast as a support, when swimming from his wrecked raft to the Phæacian shore.

101. **τῇσι**, "for them."—**λευκώλενος** is the standing epithet of Here in the Iliad, and it is shown, by its application also to Helen, Andromache, Nausicaa, and her mother, Arete, to be ranked high as descriptive of beauty. In like manner, Aphrodite and Penelope have *πήχεε λευκώ*.—**ἤρχετο μολπῆς**, "led off the sport," which consisted not only of ball-playing, but of the measured movements of the dance following the singing of the leader; cf. θ 370–80. In all choral dances the rhythm necessitated a leader, who was called *ἔξαρχος*, and set the example to the others. Apollo is the Exarchus of the Muses, Achilles of his followers in the lament over Patroclus, and Thetis of the Nereids in the same.

102. "And even as Artemis, the arrow-showerer, glides down from some mountain."—**οἵη** has for its correlative *ὡς*, 109, instead of *τοίη*; cf. Χ 317, η 108–9.—**εἶσι**, not in future sense; so, often in Hm.; ζ 131.—**κατ' οὔρεος**; note the sense of *κατά* with gen.; H. 618. For concinnity with the following, some have read *οὔρεα*. Then the mountain names define appositively the general *οὔρεα*. But Krüger has remarked the fact that the repetition of the preposition with an appositive is contrary to Homeric usage.—**ἰοχέαιρα**, from *ἰός*, *χέω*; cf. χ 3, Θ 159.—As was remarked by Valerius Probus (Aul. Gell. Noct. Att. IX. 9), this famous simile is paraphrased by Virgil with greatly diminished effect, since the surroundings of his scene are strangely different from those of the huntress queen. Hm. has a maiden amidst her maidens, in a sylvan retreat, gliding through the evolutions of the dance, compared with a maiden goddess surrounded by her nymphs sporting about her, amid the lone mountains. Virgil, without any material change of scene for the goddess, compares Dido, the widowed queen, as she moves in solemn state through the city, accompanied by a band of counsellors and warriors; while line 108, which is the brightest flower of the passage in Hm., Virgil is compelled per force to omit. Virgil introduces the simile, Æn. I. 498–504, when Dido is approaching the temple where Æneas had been tracing with reviving hopes the deeds of his countrymen displayed in pictured reality upon the walls:

> Qualis in Eurotæ ripis aut per juga Cynthi
> Exercet Diana choros, quam mille secutæ
> Hinc atque hinc glomerantur Oreades; illa pharetram
> Fert humero, gradiensque deas supereminet omnes:
> Latonæ tacitum pertentant gaudia pectus;
> Talis erat Dido, talem se læta ferebat
> Per medios.

103. "Or along Taygetus the towering, or Erymanthus." Taygetus was the range of mountains lying between Laconia and

Messenia, and rose to the height of 7500 feet. It contains the highest peak in Peloponnesus, and the Cypria declared that all Peloponnesus could be seen from its summit. Erymanthus, likewise one of the loftiest ridges in Greece, formed the boundary of the north-west angle of Arcadia. Both were favorite haunts of Artemis, and abounded in animals of the chase. The Fourth Labor of Heracles was to bring alive to Eurystheus the savage boar that ravaged Erymanthus.

105. The epic **δέ τε** is nearly the Attic *δέ γε*, "yea and," "and further," implying that not all has been said, but something fully as important is yet to follow. Paley.—The nymphs are daughters of Zeus in his attribute of rain-god, since they are all properly deities of the fountain, the child of the rainfall.

106. **φρένα**; cf. *γήθησε δὲ θυμῷ*, Η 189; *γηθήσειν κατὰ θυμόν*, Ν 416; *θ* 368.—The Leto of Homer possesses few characteristics except her motherhood, and of this she is the supreme embodiment. The poet is fond of imagining a spectator of his scenes, and here it is the mother, whose joy and pride at witnessing the matchless beauty of her daughter are lovingly portrayed. It is because no other mother may dare to vie with her, that such terrible punishment is inflicted upon the vain-glorious Niobe. Virgil's rendering of the mother's delight is more ornate, but the application is lost, since Dido is motherless, whereas the mother of Nausicaa not only lives, but among earthly mothers she is honored as Leto among the celestials; *η* 67–74.

107. Some take **ὑπὲρ** with *ἔχει*, as *ν* 93, Γ 210, others with *πασάων*; the former make *κάρη* acc. of specification, the latter the object of *ἔχει*.—The part **μέτωπα**, as a prominent feature, is added to vivify the picture; and is connected back to the whole by *ἠδὲ*, as by *τε*, Π 798, 791, *καί*, Μ 255, Β 632; cf. *η* 279. Hm. elsewhere uses the sing. *μέτωπον*. Here it designates the whole forehead, and where an object may be conceived as made up of parts, he often includes that idea by employing the plural; see *ζ* 20, 138, 225, 296, *η* 4, 44, 187, 208, 345, *θ* 54, 57, 85.—Size is one of the prominent elements of beauty in the view of Hm., for women as well as men, and his admiration for height in both is of the strongest. But with the matron, especially, tallness is not sufficient; Athene adorning Penelope to win weighty presents from

the suitors by her charms, makes her more portly as well as taller. The characteristic which clearly marks an ancient statue of Artemis, according to Winckelmann, is its delicate grace of proportion and divine loftiness of bearing, its lightness and slenderness combined with added height. Doubtless the artist borrowed this, as so much else, from Homer: for the stature of Artemis is prominent in this simile, and her slender grace is implied *ζ* 163; while among the manifold gifts bestowed upon the daughters of Pandareos, it is Artemis who endows



them with height, *υ* 71. The accompanying woodcut is from a photograph of the famous antique, the Diana of Versailles, now in the Louvre.

108. **ῥεῖά**, *ζ* 300.—**δέ τε**, "and furthermore," "although." The beauty of Nausicaa's handmaids has been especially commended, 18.

109. **μετέπρεπε**, *θ* 172.—**παρθένος ἀδμής**, "the maiden unwedded," the distinctive trait also of Artemis, and for that reason emphasized in the princess, as a further point in the comparison. The marriage, too, is again brought to mind; on 35.—**ἀδμής**, properly of the destined beast of burden, as *βοῦν ἀδμήτην, ἣν οὔπω ὑπὸ ζυγὸν ἤγαγεν ἀνήρ*, Κ 293; *δ* 637. "Whom never husband tamed." Chapman.

110–11. "But when at last she was thinking back homeward to return after yoking the mules, and folding the garments beauteous." The ball-playing had not yet ceased, and 252–53 show

that the task represented by the participles was still in her thought: "we will return now as soon as we have yoked," etc. The participles are subordinate to *νέεσθαι*, not *ἔμελλε*.—**νέεσθαι** is scarcely an exception to the regular use of the fut. after *μέλλω*, since *νέομαι*, like *εἶμι*, has commonly a fut. sense.

112. **ἄλλ' ἐνόησε**, "of other things took thought," a common formula; ζ 251.

113. **ὡς**, "that;" ζ 129, θ 21, η 192.—**εὐώπιδα**, "beauteous-eyed," exclusively of Nausicaa in Hm.

114. **ᾗ**; on 37.—**οἱ**, η 22.

115. **ἔπειτ'**, "accordingly," as the result of the determination of Athene, who turns the ball aside, that it may fall into the river and occasion the shout which awakens Odysseus. In the Iliad Athene often turns a spear from its mark, or directs it more unerringly; θ 8.—**μετ'**, 54.—**βασίλεια**, "the princess." Similarly Virgil calls Ilia *regina sacerdos*. Sophocles wrote a Satyric drama, now lost, entitled Nausicaa, taking his subject from these scenes. One of his rare appearances on the stage was in this drama, where he won warm plaudits from his audience by his grace and adroitness in ball-playing.

116. **ἀμφιπόλου**; H. 580; G. 171.—**ἄμαρτε**: it is Homer's custom to make the person, and not the missile, the subject of this verb.—**δίνῃ**; on 75. Its eddies are a characteristic of the river, 89, and a deep eddy would insure the loss of the ball, and cause the louder exclamation.

117. **ἐπὶ μακρὸν**, "afar," "over a wide space," so that the cry is measured, as it were, before the eye.—**μακρὸν**, neuter adj. used substantively. Hm. usually estimates sound by distance rather than volume; yet *μέγα*, sometimes; cf. the curious expression, Λ 462, *ἤϋσεν, ὅσον κεφαλὴ χάδε φωτός*, "as much as a man's head can hold."—**δῖος**, root *διϝ*, original meaning "to shine," then "sky," "sky-god," "related to Zeus," "godlike," "illustrious." The adj. is used of about 30 of the heroes, most constantly of the greatest, Achilles, Hector, and Odysseus; of the last above 100 times. All kings are *διογενέες*; see I 538, and Ψ 346–47 where the relative clause is exegetical of *δῖον*. Eumæus is of royal birth, and Philœtius doubtless also, since he holds the title *ὄρχαμος ἀνδρῶν*, elsewhere given only to those of princely race.

118. **ἑζόμενος**, "seating himself," i. e., rising to a sitting posture. The fuller idea appears in B, when Agam. rouses after the dream-visitation.—**ὅρμαινε.** Homer's faculty of dramatizing his narrative, of transferring from himself to his heroes the duty of developing both the action of the poem and their own characters, is one of the most prominent peculiarities as well as beauties of his style. But exclusively proper to Hm. is his art of dramatizing, not merely action, but thought; not merely the intercourse between man and men, but between man and himself, between his passions and his judgment. The mechanism of which the poet here chiefly avails himself is, to exhibit the person under the influence of excited feelings as communing with his own mind, so that the breast of the man seems laid open before us, and, in the literal sense of the term, we read his thoughts as they flit through his bosom. Mure. This self-dialogue is usually depicted by *ὁρμαίνω*, which denotes the rushing of the thought to and fro in a mind violently agitated.

119. **Ὤ μοι ἐγώ**, sc. *δειλός εἰμι*; ε 299; "Ah me! luckless I."—**μοι**, ζ 59.—**τέων . . . ἱκάνω**; "into the land of what mortals again have I come?" a fitting question after his many wanderings and hair-breadth escapes in unknown places.—**τέων**; H. 244 D.—**ἱκάνω** and *ἵκω*, in Hm., have in the present the sense of the perfect; similarly, what verbs in Attic? H. 698; G. M. 10, Note 4.

120. **ὑβρισταί**, and **ἄγριοι**, the insolent and the savage, are opposed to *φιλόξεινοι*, the hospitable; the Cyclopes and Læstrygonians, to the Phæacians.—**οὐδὲ δίκαιοι**, "and unrighteous." *οὐδὲ* = *καὶ οὐ*; H. 858. Here the unrighteous is antithetical to the god-fearing man, *θεουδής*. The stranger is under the special protection of Zeus Xenios, and the man who reveres the deity is the righteous man, and will respect the laws of hospitality. Polyphemus, whose boast is that he fears neither god nor man, becomes the arch-violator of the claims of the suppliant stranger.

121. **θεουδής** is not *θεοειδής*, but is compounded of *θεός* and *δϝέος*, fear, *θεοδϝής*, by transposition and vocalization of ϝ becoming *θεουδής*. Cf. *Δία ξένιον δείσας*, ξ 389.

122. (I say of mortals) "for a feminine cry as of maidens about me came." So when Agam. wakes from his dream in the Second Iliad: *θείη δέ μιν ἀμφέχυτ' ὀμφή*.—**ὥστε** in its poetic and Ionic use

as a particle of comparison; on 87, 84. — **θῆλυς,** masculine form for fem.; H. 212 D.

123. **νυμφάων,** "of nymphs," defining κουράων more closely. While we are content to contemplate the beauty of nature in its outward forms, and possess a much stronger and more educated taste for the charms of the landscape, the Greek, passing lightly over the external aspect, sought to find the reflex of his own buoyant life within the vestment, and peopled all nature with a higher life than he saw in the humanity about him. Not only do the rivers possess their river-gods, but each fount and grove, mountain-top and grassy mead contains its indwelling spirit. Hm., however, stopped short of much that is found later, the Hamadryad, and the constant nymph-companion of later days, the Satyr. As the daughters of the Rain-Zeus the nymphs haunt mountain, meadow, and grove, doubtless for their abounding springs. They are worshipped like the river deities, especially in Ithaca, and their cave there is described, ν 103.

124. **πίσεα ποιήεντα,** "spring-quaffing meadows grassy." — **ποιήεντα** makes the line spondaic. In such cases Hm. usually includes the last two feet of the line within one word; cf. ζ 8, 114, 125, 157, 160, 188; 259; etc.

125. "Surely then, methinks, I am near men of human voice." The punctuation of Ameis, which is favored by Eust., is here followed. Most editors have made it a question, and several have bracketed 123–24, as ill according with the remainder of the speech. For Odysseus begins with the assumption that he is in a land of mortals, and following this, the declaration that the cry he has heard is of maidens is natural, of nymphs inconsistent. But this view overlooks the fact that nymphs are most likely to be found in the vicinity of man, since they enjoy the worship which is accorded them by him. An idea so common would be sufficient for Odysseus to base a supposition upon, respecting which he plainly feels dubious himself. — **αὐδηέντων** strengthens the argument for the lines; since it is regularly employed to contrast the voice of man with that of the divine race; hence here with the supposed cry of the nymphs. The notion of a distinction between the human voice and that of supernatural beings is current in all ages. The cry of Ares and Poseidon

was like that of nine or ten thousand men, Ε 860, Ξ 148; cf. "*nec vox hominem sonat,*" Virg. Æn. I. 328; "*vocem clariorem humana,*" Liv. V. 32. The unnaturally loud, shrill cry of the maidens would easily suggest some such thing.

126. **πειρήσομαι**; on 31; a possible future; η 190, θ 34, ι 174, μ 383; G. M. 87. Such examples show how closely allied the fut. and subj. stand, in the early language especially.

127. **θάμνων ὑπεδύσετο,** "from beneath the shrubs emerged." The shelter beneath which Odysseus had sought protection from the chill night air and prowling beasts consisted of two small olive-trees, one wild, the other tame, both growing from the same root, and so thickly intertwined and interleaved that neither sun nor rain could pierce their covert; οὓς ὑπ' Ὀδυσσεὺς δύσετ', ε 481. These stood in the edge of the wood upon a height overlooking the shore; on 138.

128–29. "And from the dense copse he wrenched with his brawny hand a branch rich in leaves, that this about his person might screen the unseemliness of man." — **χειρὶ παχείῃ,** not only of many warriors, but of Penelope and Here; on 107. — **φύλλων**; H. 560; G. 167, 4. The young sapling or branch would have a thicker foliage than an old one. — **ῥύσαιτο,** 113. Exposure of the person was regarded with feelings of repugnance in the Homeric day. When Odysseus would threaten Thersites with the last degree of shameful punishment, he declares that he will strip him to the skin and then flog him to the ships. It was not until much later that the practice of throwing off all covering when entering the arena for gymnastic contest was introduced by the Lacedæmonians; Thuc. says but shortly before his day, and then as a purely gymnastic expedient. "The scene in the Odyssey," remarks Mr. Gladstone, "where Ulysses emerges from his covert on the coast of Scheria, will always be regarded as one of the most careful, and yet most simple and unaffected examples of true modesty contained in the whole circle of literature." Studies, II. p. 466.

130. This simile has been criticised as unseasonably sublime. Mure calls it a good specimen of the "mock heroic," which he finds pervading the whole Phæacian episode, and says that "no figure can be less appropriate, if taken in a literal sense, or hap-

pier if considered as a travesty of the more dignified epic style." He would characterize it as a parody upon a passage in the Twelfth Iliad where Sarpedon, starting to storm the Greek intrenchments before their ships, glittering in arms and brandishing his weapons, is compared to the lion:

> *βῆ ῥ' ἴμεν ὥστε λέων ὀρεσίτροφος, ὅς τ' ἐπιδευὴς*
> *δηρὸν ἔῃ κρειῶν, κέλεται δέ ἑ θυμὸς ἀγήνωρ*
> *μήλων πειρήσοντα καὶ ἐς πυκινὸν δόμον ἐλθεῖν.* M 299–301.

> (He) "Strode onward, as a lion, mountain bred,
> Whom, fasting long, his dauntless courage leads
> To assail the flock, though in well-guarded fold." DERBY.

The opposite point of view has been thus presented by Hayman: "The point of this simile seems to be that the hero moves forth from his covert with forlorn desperation, heedless whom or what he may encounter, even as the hungry lion endures wind and rain, and alike to him comes all prey, wild or tame. Further, the effect produced on the maidens resembles that by the lion on the animals. The constancy of Nausicaa alone is not included in the simile. The simile dignifies a passage which seems to us perhaps to need such relief, but nothing in the whole context is more remarkable than the simple and unruffled gravity of its tone. No later poet could have attempted such a scene save in the Satyric vein." A nice critical discrepancy for the student to weigh and resolve. In considering this, as all Homeric similes, the following principles should be kept in view:—No simile can, strictly speaking, be exact. The very nature of comparison implies a difference. But the intellectual age is more likely to work up fully the exact features than the imaginative. To the latter Hm. belongs, and often when his similes are descriptive of the mode rather than the degree, we find that he has seized some general feature of resemblance, and has then extended or enlarged the ornamental element of the comparison beyond the limits of the comparison itself. By this means a fair field is gained by the poet for the play of his imagination, and a liveliness and separate picturesqueness are imparted to the description, which are always pleasurable; cf. ζ 232–35, θ 521–30.—**ἀλκί**, metaplastic form; H. 199. This attribution has nothing to do with the comparison: it is descriptive of the lion, simply.

131. **εἷσ'**, 102.—**ὕόμενος καὶ ἀήμενος**; this feature, which does not appear in the simile of the Iliad, is added to picture more vividly the storm-beaten, brine-defiled appearance of Odysseus.—**ἐν**, adverbial, "within," i. e. beneath his bushy brows; ζ 292, η 129, ν 105.—**οἱ**, a variety of the ethical dat. which our idiom tends to make the possessive; ζ 139, 225, 307, η 29, 82, 249, 269, 306, 309, θ 150, 154, 175, 178, 208, 233, etc.; cf. η 7, 13, 103, 122, 342, θ 5.

132. **δαίεται**, "blaze;" the subject *ὄσσε* as a neut. takes the same construction as a neut. plur.; M 466, of Hector, *πυρὶ δ' ὄσσε δεδήει*.

133. The difference of case in **βουσὶ** and **ἐλάφους**, after *μετ'*, marks vividly the character of the animals; the one as slow of foot, and affording no trouble to the lion in seizing; the other swift and wary, giving the pursuer a hard chase before capture; on 60, 54.—**δέ**; on 6.—**γαστὴρ**, η 216, ζ 250.

134. "For the purpose of making essay upon the flocks, even into the stout fold to go."—**πειρήσοντα** must be construed with *ἐλθεῖν*, not *κέλεται*. Of the 57 cases of fut. partc. in the Iliad, and 63 in Od., all but E 46, Π 343, T 120, Ψ 379, λ 608, are connected with verbs of motion; see ζ 31, 59, η 229, 324, θ 81, 108, ν 17. Classen.

135. **ἔμελλεν**, "was constrained;" η 270, 217–20.

136. **μίξεσθαι**, "to draw nigh unto."—**περ**; on 87. This repetition of the overwhelming necessity which conquers all scruples emphasizes the main point of the comparison.—**ἵκανεν**, sc. *μιν*; 169. Odysseus' presenting himself to Nausicaa was the subject of a painting by the famous Polygnotus, which was preserved in the Propylæa at Athens, and was seen by Pausanias (I. 22).

137. "And frightful to them did he appear, grimed with sea-dregs." His outward appearance is imitated in the rugged harshness of the line. Dionysius of Halicarnassus remarks upon this passage: "When Homer is to introduce a terrible or unusual image, he rejects the more flowing and harmonious vowels, and makes choice of such consonants as load the syllables, and render the pronunciation difficult." For the reverse, see 162–63.

138. **τρέσσαν . . . ἄλλη**, "and they fled trembling, the one here

the other there."—**ἄλλυδις,** epic for *ἄλλοσε*; the *υ* is Æolic, as in *ὄνυμα* for *ὄνομα*. *-δις* is only a variant of *-δε*.—**ἠϊόνας,** the level stretch of sandy shore along the sea upon which they had already spread their garments to dry. The scene so accurately conceived in the poet's mind, whether otherwise possessing actual existence or not, is that of a river emptying into the sea, upon one side of which rise high cliffs stretching up the sea-coast, but the other bank is a grassy slope running down to the sandy sea-shore, which is an open beach free from rocks. On the river-bank are the laundry-pits hard by the beach. A short distance from the river the land begins to rise into a wooded height, upon which Odysseus has been sleeping. The maidens are playing ball near the river, in the space between the pits and the beach, and as Odysseus descends the acclivity the attendants fly naturally towards the most open spot away from the intruder, namely, along the sea-shore, which, stretching out towards the town, finally swells into a rocky promontory that hides the city from the river-mouth, and helps to form one of the harbors. This will be made clearer by the plan below.



A. Palace in city; B. Agora; CC. Galleys on rests; XX. Harbors; DD. Road to washing-troughs; E. Crown-lands; I. River; G. Wooded height; H. F. Sand-beach.

140–41. **ἐκ**; on 100.—**σχομένη,** opposed to *τρέσσαν*. The attendants followed the first impulse and fled; the princess, by the aid of Athene and her own frank and fearless heart, overcame that impulse, and awaited the stranger. Though the poet has seen fit here to introduce his theurgic machinery, it is evident from the character of Nausicaa, as sketched throughout, that Athene's share in the scene was necessary only to destroy the effect of the fear which Odysseus' savage appearance might have produced, not any fear of him as a man, or as a stranger. The fact that she is the only sister among five brothers would tend forcibly to infuse an element of strength and self-possession into her character, and in addition she lives in a court where feminine influence has more than ordinary sway. Mure well says of her: "The portrait of Nausicaa is the most excellent of its kind in either poem. It combines, in the most attractive form, and under such modifications as became her sex, the more favorable characteristics of the Greek nation, frankness, courtesy, and benevolence, with a due share of egotistic loquacity and innocent coquetry."—**μερμήριξεν** introduces a favorite Homeric method of describing the workings of the human breast, by way of narrative, instead of soliloquy. *μερμήριξεν* first exhibits the thoughts in a state of agitation, then follow the various expedients that marshal themselves before the mind, and finally appears the summation expressed by *δοάσσατο*.

142. **ἢ . . . ἦ,** introducing a double indirect deliberative question; H. 737; G. M. 71; G. 244.—**γούνων** with *λαβὼν*; H. 574 e. This was the common attitude of the suppliant. Thetis in her solemn prayer to Zeus grasps his knees with one hand, and his chin with the other, Α 500, and Priam, presenting himself before Achilles to beg the ransom of Hector, clasps his knees and kisses the dread hands that had slain many a son of his, Ω 478.

143. **αὔτως,** "thus," as he was, defined more accurately by **ἀποσταδὰ.**

144. **εἰ δείξειε,** "in case she would point out," a condition where the conclusion is implied in the context; ν 182; G. M. 53, Note 2.—**εἵματα.** Odysseus had doubtless noticed the garments on the beach. This line has been bracketed by many editors as otiose and inapposite, since the question in the mind of

the hero was not what he had best ask, but how. His fear was lest, if he approached so near as to clasp her knees, the maiden would be more shocked than propitiated.

145. **δοάσσατο . . . εἶναι,** "it appeared on the whole to be better," always with some doubt yet remaining in the mind as to complete wisdom in the choice of alternatives. Virgil has employed in his own way this mode of expression for Æneas, when he receives from Mercury the command of the gods to depart from Carthage, Æn. IV. 285–87:

> Atque animum nunc huc celerem, nunc dividit illuc,
> In partesque rapit varias perque omnia versat.
> Hæc alternanti potior sententia visa est.

147. **μή**; η 16, 306, ζ 273, θ 230; H. 743; G. M. 46; G. 218.—Note **γοῦνα** here, *γούνων* above. — **φρένα**; on 106.

148. "Straightway a gracious and winning speech he spake." A speech more admirably contrived to effect its purpose can scarcely be pointed out even in Hm., whose speeches everywhere are wonderful specimens of argument and eloquence. Beginning with the assumption that she is a goddess, he likens her to Artemis, but if she be a mortal, her beauty must be the joy of all her dear ones; for anything comparable with it he never saw save once, a springing palm in Delos. Reverence for her beauty is so mingled with his admiration that it sustains and elevates a flattery which would be too open and unblushing in itself. A skilful hint at his former importance in the world is followed up by an appeal to her sympathies for the forlorn and shipwrecked wanderer whom the very gods are persecuting. He then reminds her of the common obligations of hospitality, in that she is the first whom he has met in the new land, and prefers a request whose very moderation is proof of the true delicacy that accompanies real want. He closes with the wish that the gods who persecute him may shower upon her the choicest blessings they have in store for maiden virtue and maiden hope—a husband, home, and fondest mutual affection.

149. **Γουνοῦμαί** is chosen, though the suppliant is at a distance, as if to excuse his apparent lack of formality in the position he assumes. — **ἄνασσα** occurs elsewhere in Hm. only of goddesses. Odysseus' original supposition is that he is to meet daughters of

Zeus. Doubtless this idea is shaken by the earthly signs of a homely occupation scattered about; yet he does not free himself wholly from his first expectation, and for rhetorical purposes he does not wish to do so. — **θεός . . . ἐσσι,** "some goddess, then, or mortal art thou?" a double direct question with the particle omitted in the first clause, as α 226, δ 140, 314, 371.—What parts of *εἰμί* are regularly enclitic? H. 105; G. 27.

150. **τοί,** "of those who." Before a relative referring to a whole class of persons or facts, a gen. plur. is often to be supplied in thought.

151. **σε ἔγωγε**: this harsh hiatus is elsewhere found in the second foot, τ 185, Β 8, Γ 46, Τ 288.

152. **εἶδος** is beauty of face, **μέγεθος** loftiness of stature, and **φυήν** that complete harmony of every limb and part which formed the Greek ideal of beauty, and was afterwards embodied in their masterpieces of art. It may represent massiveness of frame, or slenderness, as here. The poet has already likened Nausicaa to Artemis, and he makes his hero strike upon the same analogy. It is needless, nay, wholly wrong, to suppose that Odysseus was conceived to have acquired an idea of the appearance of Artemis from statuary or painting. The former of these arts is barely mentioned in the poems, the latter never. Personal communication between man and the deities, especially in the Iliad, is so common that one need not look further. See on ζ 107, η 100, θ 34.—This whole address should be compared with that of Æneas to Venus when she meets him on the shores of Carthage in the guise of the huntress, Æn. I. 327–34:

> O—quam te memorem, virgo? namque haud tibi vultus
> Mortalis, nec vox hominem sonat. O dea certe;
> An Phœbi soror? an Nympharum sanguinis una?
> Sis felix, nostrumque leves, quæcumque, laborem,
> Et, quo sub cælo tandem, quibus orbis in oris
> Jactemur, doceas: ignari hominumque locorumque
> Erramus, vento huc et vastis fluctibus acti:
> Multa tibi ante aras nostra cadet hostia dextra.

154. Here speaks the heart of him who in no name delighted so much as to be called the father of Telemachus; Β 260, Δ 354. Virgil's paraphrase, put into the mouth of Æneas in his first address to Dido, is characteristic:

Quæ te tam læta tulerunt
Sæcula? qui tanti talem genuere parentes?

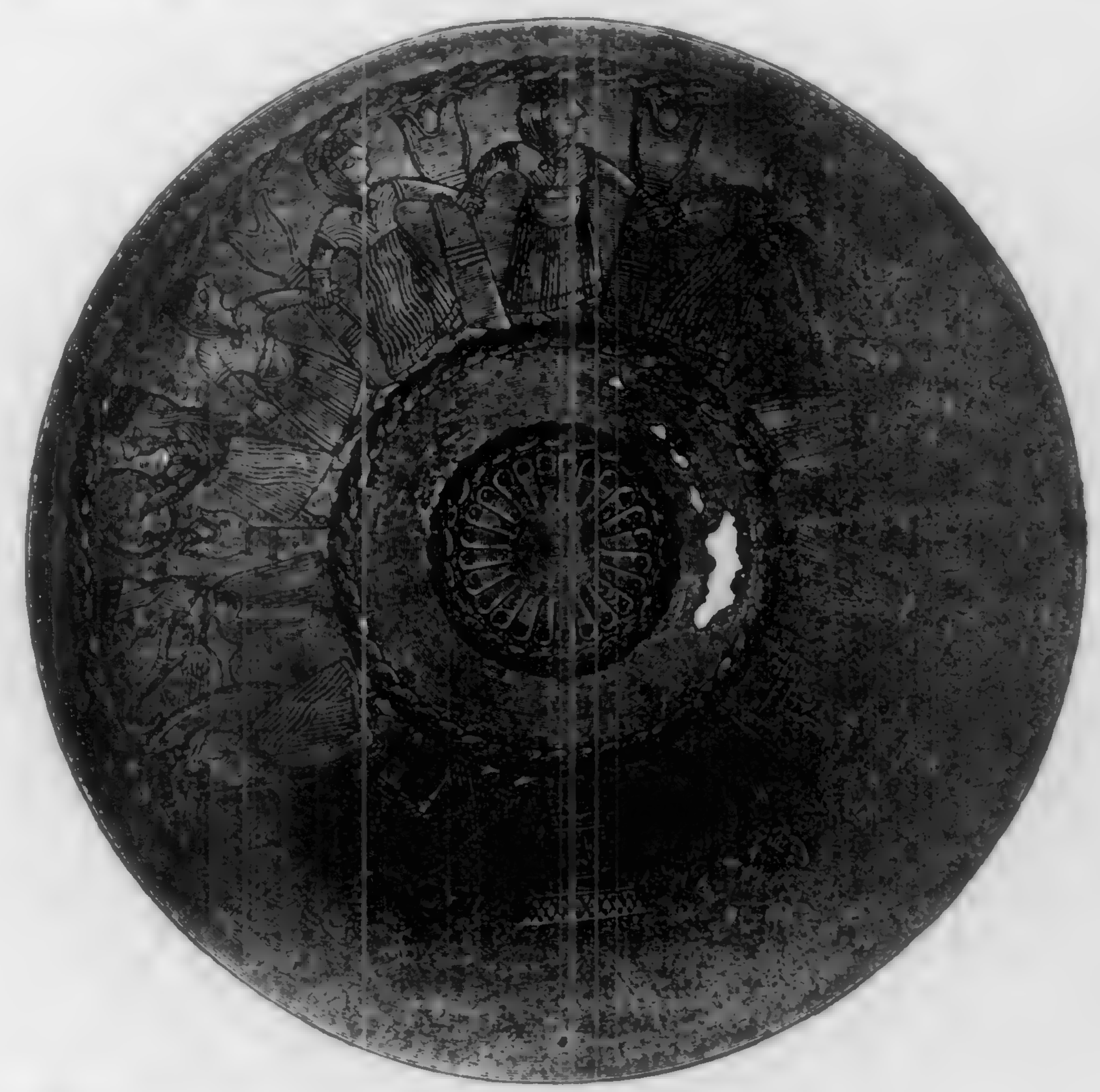
155–57. **μάλα,** causal asyndeton: "For deeply, I ween, are their hearts ever with fond gladness warmed because of thee, when beholding such a scion to the dance tripping." — **εὐφροσύνῃσιν**; the plur. of abstract nouns is especially common in Hm., and occurs more frequently in the Od. than the Il. What force does it convey? H. 518 c. — **λευσσόντων** after **σφισι** has several parallels in the poems, and is variously explained: either the dat. is so far equivalent to a gen. that the partc. agrees with the implied *σφῶν*, in preference to the expressed *σφισι*; or it is an actual gen. absolute with subject suppressed; or the partc. is indeed dependent on *θυμὸς*, but represents the last stage of development before its full emancipation into the gen. absol. — **εἰσοιχνεῦσαν** agrees with the natural gender of *θάλος*, as referring to the maiden, rather than the grammatical; H. 523. — The joint participation of maiden and youth in the dance, which was a common custom in the Homeric day, exhibits a freedom and independence of manners such as existed later among some of the Dorians and Asiatic Greeks, but stands far removed from the seraglio-like confinement of the sex at Athens. A beautiful picture is drawn of the choral dance as exhibited upon the shield of Achilles:

ἔνθα μὲν ἠΐθεοι καὶ παρθένοι ἀλφεσίβοιαι
ὠρχεῦντ', ἀλλήλων ἐπὶ καρπῷ χεῖρας ἔχοντες.
τῶν δ' αἱ μὲν λεπτὰς ὀθόνας ἔχον, οἱ δὲ χιτῶνας
εἵατ' ἐϋννήτους, ἦκα στίλβοντας ἐλαίῳ·
καί ῥ' αἱ μὲν καλὰς στεφάνας ἔχον, οἱ δὲ μαχαίρας
εἶχον χρυσείας ἐξ ἀργυρέων τελαμώνων.
οἱ δ' ὁτὲ μὲν θρέξασκον ἐπισταμένοισι πόδεσσιν
ῥεῖα μάλ', ὡς ὅτε τις τροχὸν ἄρμενον ἐν παλάμῃσιν
ἑζόμενος κεραμεὺς πειρήσεται εἴ κε θέῃσιν·
ἄλλοτε δ' αὖ θρέξασκον ἐπὶ στίχας ἀλλήλοισιν.
πολλὸς δ' ἱμερόεντα χορὸν περιίσταθ' ὅμιλος
τερπόμενοι· μετὰ δέ σφιν ἐμέλπετο θεῖος ἀοιδὸς
φορμίζων· δοιὼ δὲ κυβιστητῆρε κατ' αὐτοὺς
μολπῆς ἐξάρχοντος ἐδίνευον κατὰ μέσσους. Σ 593–606.

"There, laying each on other's wrist their hand,
Bright youths and many-suitored maidens danced:
In fair white linen these; in tunics those,
Well woven, shining soft with fragrant oils;

These with fair coronets were crowned, while those
With golden swords from silver belts were girt.
Now whirled they round with nimble practised feet,
Easy, as when a potter, seated, turns
A wheel, new fashioned by his skilful hand,
And spins it round, to prove if true it run;
Now featly moved in well-beseeming ranks.
A numerous crowd, around, the lovely dance
Surveyed, delighted; while an honored bard
Sang, as he struck the lyre, and to the strain
Two tumblers in the midst were whirling round." DERBY.

Compare with this the dance of women before the altar and statue of a goddess, as figured below from an archaic bronze bowl in the Cesnola Collection.



158. **περὶ κῆρι**; cf. Chaucer, *Wyf of Bathe's Tale:*

"It tikeleth me about myn herte-roote."

— **ἄλλων** in connection with a superlative is a common Greek

construction, but the two are virtually antagonistic. The superl. includes all of the series, not excepting the happy man, while *ἄλλων* expressly excludes him. *ἄλλων* may be translated as if *πάντων*. This inclusion of the object compared among the objects of comparison is similar to that of including a person or thing among those from whom they are to be distinguished (on 84), and the present time in the past, ζ 220. Compare Milton's imitation in *Paradise Lost*, IV. 323:

> "Adam the goodliest man of men since born
> His sons; the fairest of her daughters Eve."

159. **ἐέδνοισι βρίσας,** "by his gifts prevailing." Aristotle says that the Greeks in early days were accustomed to purchase their wives from each other. The Homeric poems exhibit a transition period, in this respect, as in so many others. To make large presents to the father of the bride was still the prevailing custom, and *ἔεδνα* for the most part represents these, as here; for the leading thought of the passage is to heighten the estimation in which the maiden is held, and this is best effected by depicting her as the object of ardent competition among numerous suitors who will pay heavily for the boon of her hand. See on 28, 287. **ἀγάγηται**; on 28.—A poet in the Anthology rises to a still higher flight in his panegyric:

> *εὐδαίμων ὁ βλέπων σε· τρισόλβιος ὅστις ἀκούει·*
> *ἡμίθεος δ' ὁ φιλῶν· ἀθάνατος δ' ὁ γαμῶν.*

161. **ἄνδρ'.** Homer's truly Greek love of the beautiful in human form has not confined that characteristic to the female sex. All of his heroes possess beauty in a marked degree. Thersites, the most contemptible wretch beneath the walls of Troy, was at the same time the most ugly. Achilles, on the other hand, the greatest of his heroes, possesses an almost superhuman beauty. The poet expressly declares, θ 168, that beauty is one of the three great gifts of god to man; and his reverence for it throughout the poems rises almost to a worship. It entitles Ganymede and Tithonus to immortality. The reverence, therefore, which Odysseus here professes before the maiden, who is plainly the poet's ideal of virgin beauty, must not be attributed merely to his flattering and gain-seeking tongue, but to a genuine admiration, which the plain-spoken hero neither needs nor desires to repress.

162. **Δήλῳ**; on 8. No other mention of Delos is found in Hm. Voss has inferred from this passage that Delos in Agamemnon's time possessed the foremost oracle of Apollo for seafarers, as Delphi for landsmen. This conjecture gives a plausible motive for Odysseus' stopping there on his way to Troy, as Æneas does on his voyage to Italy. Doubtless it became a welcome haven at a very early period, for its harbor is one of the best in the Ægean. A scholiast thinks that the palm here is the same one of which much is made in the Homeridean Hymn to Apollo in connection with the birth of that god; but he overlooked the epithet *νέον*. In Homer no spot bears any trace of being honored as the birth-place of a god. The Apollo of our poet, in particular, is a deity too lofty and dread to have his birthplace fixed. Indeed, his birth at Delos was an Ionian and Athenian legend, never recognized by the Delphians, Bœotians, or Peloponnesians, except the Messenians. As late, however, as the time of Cicero and Pliny, a palm-tree was shown on the island which was declared to be the one under which Apollo and Artemis were born, and the same which Odysseus saw; and a palm is found as an emblem of Delos on Greek vases.

163. The use of *θάλος* above seems to have suggested the comparison by **ἔρνος** here. *θάλος* is properly a branch of the tree, *ἔρνος* a scion which springs from the root. Hm. does not use *ἔρνος* like *θάλος* of a person, as the later poets do, but he says of Achilles *ἀνέδραμεν ἔρνεϊ ἶσος*, Σ 56. The slender grace of Nausicaa, marked by the comparison with Artemis, is here again emphasized by the young palm shooting up with the straightness of the arrow.—**ἐνόησα** is also construed in this sense with *ὀφθαλμοῖς*, *ἐν ὀφθαλμοῖσιν*.

165. **τὴν ὁδὸν,** "on that journey;" cognate accusative; H. 547; cf. ζ 261, θ 107.—**ᾗ,** "by which."—**ἔμελλεν,** 135. What other tenses of the infinitive may follow? H. 711; C. 501; G. 118, 6.

166. **ὣς δ' αὔτως,** "and in the self-same way." This phrase always assumes this form and place in the Homeric verse. Later it becomes *ὡσαύτως*. As an adverb it corresponds exactly to *ὁ αὐτός*, the pronoun, *αὔτως* being the adverb of *αὐτός*. Buttmann therefore conjectured that the accent should be *αὐτῶς*, and this is written by Bekker.—**ἐτεθήπεα,** plupf. with sense of imperf.

The termination is archaic, with personal ending **ν** dropped, as regularly in 1st aor.; H. 351 D.

167. **ἐκ,** with *γαίης*, rather an unusual separation of prep. from noun, but see *θ* 149, *ι* 535, *λ* 115, and some remarkable prose examples in Prof. Short's Essay, p. lxxxiii. — **δόρυ,** in the unusual sense of a standing tree. Commonly of the tree cut and fashioned.

168. **ὡς,** "as," correlative to *ὣς δ' αὔτως*, not to *τοῖον*. The usual order of the correlatives is reversed; cf. *γ* 218–19, *τ* 224. —**γύναι.** From line 153 the assumption of divinity has been abandoned. In the vividness of the Homeric conception of the scene, it seems scarcely too much to assume that the poet imagined some gesture of dissent on the part of the maiden to have determined the question. She makes no disclaimer in her speech, as does Aphrodite in answer to Anchises in the Hymn, and to Æneas in the Æneid, under similar circumstances. Hm. turns his epos into drama more fully and frequently than any other poet. As in the unacted play, we are left to imagine the action, tone, gesture, not only of the speaker, as *ζ* 206, 276, *η* 30, 48, *λ* 353, but of the person addressed; see on *η* 315, and compare *ε* 205, *κ* 330, Milton, *Paradise Lost*, II. 689–95, Anthon on Æneid, III. 340. Virgil is usually much more descriptive. Compare Æn. I. 561 with the words of Nausicaa below. — **δείδια**; H. 319 D.; stem *δϝι*, *δέδϝια* = *δείδια*; on 121. Under the spell of her beauty he puts his fear to assume the usual position of the suppliant upon higher ground than before, 147. — **ἄγαμαί τε τέθηπά τε,** "I both revere thee and marvel." Construe *σὲ* with the former, not the latter, which is intransitive.

169. **δὲ,** "although," 108. The arrangement of sentences co-ordinately, that is by employing the co-ordinate conjunctions (H. 853, 855–67) to unite them, is doubtless the second stage of development in a language, the arrangement side by side without conjunctions being the earliest. The Greek language in the Homeric poems had reached the third stage, that of subordination (H. 853 b), but it still reverted with a lingering fondness to the earlier mode, and frequently used it where the logical connection requires a rendering in accordance with the later full subordination; on 6, 234, *θ* 389, *η* 262.

170. **χθιζὸς.** The poets are fond of using adjectives for adverbs

of place, still more frequently for those of time, sometimes those of mode or manner and cause; H. 488 c.; on *ν* 75. — **οἴνοπα** is used by Hm. only of the sea and of oxen; *ν* 32. "Wine-hued" is its proper sense, and wine is either *ἐρυθρός*, or *μέλας*, or *αἴθοψ*, of which *αἴθοψ* is flashing, *μέλας* dark, and *ἐρυθρός* dark red. See on 53.

171. "And so long continually did the wave keep bearing me on, the sweeping tempests also." — **ἐφόρει** is made to agree with the nearest noun, though referring to *θύελλαι* as well. This is often the case even when several subjects stand before the verb, and is regular, as with us when only one precedes. As here, *δ* 628, *λ* 626, *ν* 192, *φ* 186; cf. *η* 277. For the thought, compare the words of Æneas to his mother, Æn. I. 375:

> Nos Troja antiqua . . . diversa per æquora vectos
> Forte sua Libycis tempestas appulit oris.

172. **ἀπ'.** Anastrophe does not take place when the preposition suffers elision, nor when *δέ* is inserted between the preposition and its case; *ζ* 107, *η* 79, 85. — **Ὠγυγίης** occurs in Hm. only with *νῆσος*, and takes the same case. It is Calypso's isle, the *ὀμφαλὸς θαλάσσης*, or centre of the great northern sea; on *η* 244. — **νῦν δ',** "now, however," pointing out the occurrence as beyond expectation; it may also refer to something unwished for, or not resulting in accordance with the circumstances. A succeeding aorist has the force of a perfect. — **κάββαλε,** "has flung me down;" H. 73 D. — **δαίμων.** The idea of divine Providence governing the world and shaping the current of events is generally centred by Hm. in Zeus, the father of gods and men, who holds the scales of fate, and on whose floor the two caskets stand which contain the varying incidents of human destiny; on 188. Often this idea is conveyed by *θεός*, *θεοί*, *ἀθάνατοι*, *δαίμων*, representing either Zeus himself or the gods in their combined action, since the polity of Olympus is founded upon that of the Greek state, and the united action of the ruler, counsellors, and people is the only proper mode of decree; on *η* 197.

173. **ὄφρα . . . κακόν,** "that doubtless even here I may suffer some ill." — **ὄφρα** is epic and lyric only. In final clauses the subjunctive is frequent after a leading historical tense, but here the force of **κάββαλε** is such that the subj. follows naturally; see *θ* 511, 580, *ν* 303, *π* 233, *γ* 15, *λ* 94, **Α** 158, **Ι** 98.

174. **παύσεσθ'**; supply *κακὸν* as subject; on θ 520. When only are diphthongs elided? H. 70 D.; ζ 307, θ 184.—**ἀλλ'** . . . "but still many will the gods work me ere that."—**πολλὰ**, i. e. *κακὰ* from *κακόν*.—**τελέουσι**; H. 374.

175. **ἄνασσ'**. He still retains the reverential mode of address.—**σὲ . . . ἐς πρώτην**; such a separation is strongly emphatic in itself, and still further emphasis is gained by placing *σὲ* at the head of the sentence, and *ἐς πρώτην* at the beginning of the line. Less care is taken for effect in the less pressing case ν 228. Cf. η 51–52, 89, 317–18.

177. **τήνδε πόλιν**, "the city here." What would the prose construction require with this phrase? H. 538; G. 141, Note 1 (c); C. 389. He has seen no city, but infers there must be one near, just as he conjectures that the habitations of men must be near because he hears the cry of nymphs.

178. **ἄστυ** and **πόλιν** are scarcely distinguished here, but the former, allied to the Sanscrit root *vas*, "to dwell," is properly the town considered as a dwelling-place; the latter, connected with *πολύς*, is the city viewed with reference to the inhabitants, hence the State.—**ῥάκος**, in Æolic *βράκος*, showing *ϝράκος*, as needed here by the metre.

179. "If haply some wrap of the vestments thou hadst when hither coming."—**σπείρων**, the garments for the wash; see on 69.—**ἔχες**. Why the indicative? H. 745; G. 221; C. 536; G. M. 49; ζ 150, 153, 282, 312, η 199, 320, 321, θ 146, 408.

180. **δοῖεν**; H. 721, 1; G. M. 82. How is this optative distinguished from the potential? H. 722; on ζ 57; cf. 181, 244, 245, η 148, 149, 224, 314, 316, 331, 333.—**φρεσί**, 106, 118, 166, 313.

181–83. "Both a husband and a home, and a noble oneness of heart may they make to follow them; for surely naught than this is more masterful or happy, than when a husband and wife, one-hearted in their purposes, a household sway."—**κρεῖσσον**, strong against **δυσμενέεσσιν**; **ἄρειον**, happy among **εὐμενέτῃσι**. With **οὐ**, *ἄλλο* may be supplied, as ν 392; cf. ι 401, Soph. O. T. 428.—**τοῦγε . . . ἢ ὅθ'**; the gen. after the comparative is more clearly defined by the clause introduced by **ἢ ὅθ'**, which is only an enlargement of the demonstrative. This idiom is general from Hm. down, in prose as well as poetry, and finds its counterpart in Latin, as

Cic. Verr. IV. 35.—**ἔχητον**, subj. in conditional relative sentence, general supposition, with *ἂν* omitted; H. 757; G. 233; C. 554; G. M. 62–3. So ζ 189, 232, 288, η 72, 74, 202, θ 45, 148, 210, 523, 524, 547; with *ἄν*, θ 553, ν 101; with *κε*, ζ 202, η 33, θ 32, 147, 586.

184–85. "Many pains to their foes, but joys to their well-wishers; and most of all, too, are they wont to hear it themselves." Why is the accent of **πόλλ'** shifted? H. 100.—**ἄλγεα** stands in apposition to the whole thought of the preceding clause, the unity of heart in a happy home; cf. Γ 50, Δ 197, ζ 306. This construction is especially common in Euripides. In what case is the appositive? H. 501–2.—**ἔκλυον**, the gnomic aor. to be translated like a present; H. 707; G. 205; C. 494; G. M. 30. The sense is, none know it better than themselves; but Hm. has preferred the stronger dramatic form of statement, whereby the conversations between the two, or themselves and their friends, are set before us. Ameis puts it in this way: "The Homeric man loves speech, not dumb enjoyment; in the oral epos oral converse is often silently implied." Compare the use of *εὔχομαι*, Α 91, *κλυτὰ*, ζ 58, *φάσθ'*, 200, and the way in which *μέμνημαι*, "to remember," acquires the sense "to mention," *ὑπακούω*, "to hear," becomes "to answer," *ἀβακέω*, "to say nothing," becomes "to escape notice."

187–90. Odysseus has already hinted his former rank, 164, and the princess, partly perhaps to return his complimentary language, assumes it as a fact. She says in effect: "Thou seemest not to me a man of low degree or witless. True, thou art in woful plight, but it is Zeus, the Olympian, that portions good fortune to all men, high as well as low, according to his own caprice, and while he gives, he also takes away; wherefore 'tis he, I think, that hath flung thee down to this pitiful condition, and thy merit suffers naught in my esteem by reason of thy present case. But since the gift is his, 'tis thine to bear it as the common lot of man." The capricious distribution of good and evil finds frequent mention in Hm., and notably in the address of Achilles to Priam:

> ὣς γὰρ ἐπεκλώσαντο θεοὶ δειλοῖσι βροτοῖσιν,
> ζώειν ἀχνυμένοις· αὐτοὶ δέ τ' ἀκηδέες εἰσίν.

δοιοὶ γάρ τε πίθοι κατακείαται ἐν Διὸς οὔδει
δώρων οἷα δίδωσι· κακῶν, ἕτερος δὲ ἑάων.
ᾧ μέν κ' ἀμμίξας δώῃ Ζεὺς τερπικέραυνος,
ἄλλοτε μέν τε κακῷ ὅ γε κύρεται, ἄλλοτε δ' ἐσθλῷ·
ᾧ δέ κε τῶν λυγρῶν δώῃ, λωβητὸν ἔθηκεν,
καί ἑ κακὴ βούβρωστις ἐπὶ χθόνα δῖαν ἐλαύνει,
φοιτᾷ δ' οὔτε θεοῖσι τετιμένος οὔτε βροτοῖσιν. Ω 525–33.

"Such is the thread the gods for mortals spin,
To live in woe, while they from cares are free.
Two coffers lie beside the door of Jove,
With gifts for man: one good, the other ill;
To whom from each the Lord of lightning gives,
Him sometimes evil, sometimes good befalls;
To whom the ill alone, him foul disgrace
And grinding misery o'er the earth pursue:
By god and man alike despised he roams." DERBY.

Achilles makes application of the principle to his father, Peleus, whose exceeding fortune was to be marred by the early death of his son.

187. **ἐπεὶ.** No proper apodosis for this clause appears. The thought is broken at the end of the line, and when resumed at 191, it is resumed with a change, and *ἐπεὶ* repeated. See on ζ 275. — **κακῷ** has been rightly understood by Eust. of degree, not moral character; cf. Ξ 126, α 411, δ 64, θ 553.

189. **ἐθέλῃσιν**; on 37, 183. — **ἑκάστῳ,** appositive, as *ἄλλῃ*, 138.

190. **σοὶ**: when do the enclitic pronouns retain their accent? H. 232. What does Hm. use for the enclitic *σοι*? — **τάγ',** i. e. *κακά*. — **τετλάμεν.** Hm. regularly uses the short *-μεν* after a short syllable, the long *-ναι* after a long one, in the infinitive.

191. **νῦν δ',** 172. "I could wish that Zeus had been more kind to thee, but though he afflict thee, yet will we not."

192. **οὖν,** correlative to *ἐπεί*. — **δευήσεαι** must not be confounded with *δεύεται*, 44.

193. "(Of those things) which it is meet a suppliant trial-tried on meeting one (should not lack)." — **ὧν**; on 150. The case is governed by *μὴ δεύεσθαι*, to be supplied in the thought. Why *μὴ* rather than *οὐ*? H. 837; G. 260, 1, Note 1.

194. **οὔνομα**; cf. η 54, ζ 42, 102, η 83.

197. "And upon him depend the Phæacians' strength and power." — **ἐκ** with **τοῦ**, or with the verb; see on ν 116. — **ἔχεται,** middle, "hold themselves," the king being conceived as the stay to which all the people cling for safety and strength; λ 346, θ 67.

198. **Ἦ ῥα,** "she spoke accordingly;" θ 186, 416, 469; more fully, θ 46, 482. — **κέλευσεν,** "called to."

199. **στῆτέ μοι,** "stop, I pray you." The ethical **μοι** in this sense, especially with imperative thoughts; η 208, 303, ν 59. — **πόσε.** She implies that the mere fact of seeing a man is no good reason for their flight. Only in the event of his being hostile would their flight be excusable; on 140, η 10.

200. **ἦ μή πού . . . φάσθ',** "you do not say to yourselves, I hope, do you?" — **ἦ μή** would be *ἆρα μή* or *μῶν* in the Attic. What answer is implied in such questions? H. 829. — **φάσθ'**; the operation of the mind in thought again represented dramatically, as in the actual self-dialogue of Odysseus above, 119, 141; on 185.

201. "For that man exists not as a living mortal, nor can he even be born," a strong asseveration of the supposition contained in the previous question, that they cannot imagine him to be a foeman. The asyndeton is causal. — **οὗτος ἀνὴρ** is quite indefinite. *οὗτος* is generally found before a relative sentence, seldom *ὅδε*; if the latter, it is emphatic. — **γένηται,** epic subjunctive; H. 720 e; G. M. 87; on ζ 126. Its taking **οὐ,** not *μή*, shows its close connection with the future; compare π 437, where Eurymachus, replying to Penelope, who has upbraided the suitors for their plots to slay her son, bids her be of good cheer:

οὐκ ἔσθ' οὗτος ἀνήρ, οὐδ' ἔσσεται, οὐδὲ γένηται,
ὅς κεν Τηλεμάχῳ, σῷ υἱέϊ, χεῖρας ἐποίσει.

— **διερὸς**: Nausicaa has something of her father's fervor; on λ 349, η 167; ψ 187.

202. For the rhyme, see on 61.

203. She assigns two reasons for their immunity from enemies: the special love and protection of the gods, and their remoteness from the rest of the world.

204. **πολυκλύστῳ ἐνὶ πόντῳ**; this phrase occurs again only δ 354, where it is descriptive of the island Pharos, a day's sail from Egypt, and τ 277, of the spot in the midst of the sea, at a distance from Thrinakia, where Odysseus' bark founders, and he loses all

his companions. This seems to bear towards fixing the position of Scheria as insular; on 8, η 239.

205. **ἔσχατοι,** "the remotest of men." The Ethiopians are likewise called *ἔσχατοι ἀνδρῶν*, α 23, and they are situated along the stream of Oceanus to the south. The Phæacians appear to represent loosely great distance in the opposite direction, though all indications place them far from the northern Oceanus.

206. "But some unfortunate yonder in his wanderings hither has come." The man we see yonder is no exception, for he is some unfortunate, who is here simply because he has been driven out of his course, and has reached here by chance. — **ὅδε** is frequent, especially in the poets, in the adverbial use of "here," before us; "yonder," at no great distance, accompanied by a gesture indicating the position; on 170; H. 678. — **δύστηνος** is used substantively, as κ 281, λ 80, 93. — **ἀλώμενος,** η 239, θ 28, 14, ζ 278.

207. **τὸν,** as relative. The true relation of **πρὸς** here is generally misconceived. As akin to *πρό*, this preposition has, with the gen. especially, the sense of "in front of," "in the sight of." Donaldson says rightly that *πρὸς θεῶν* means "in the eyes of the gods," "as seen by the gods." Compare our "'fore Heaven." This is further seen from the following passages: Zeus accompanies strangers, η 165; he protects because he accompanies, *Ζεὺς δ' ἐπιτιμήτωρ ἱκετάων τε ξείνων τε, ξείνιος, ὃς ξείνοισιν ἅμ' αἰδοίοισιν ὀπηδεῖ*, ι 270; he takes vengeance upon the one who ill-treats the suppliant, because he has a personal oversight of such evil-doer, *Ζεὺς σφέας τίσαιτο ἱκετήσιος, ὅστε καὶ ἄλλους ἀνθρώπους ἐφορᾷ καὶ τίνυται, ὅστις ἁμάρτῃ*, ν 213; and he is a witness for suppliants, *ἱκέτας, οἷσιν ἄρα Ζεὺς μάρτυρος*, π 422. Hence the meaning "under the protection" usually assigned here arises from the earlier "under the eye of."

208. **ξεῖνοί τε πτωχοί.** — **ξεῖνος** in its widest sense comprehends not only the suppliant, *ἱκέτης*, who appears with a suit for shelter and aid under the pressure of some calamity, and the guest proper who needs food and shelter simply because of his absence from home and the lack of inns for accommodation, but also the public beggar, *πτωχὸς πανδήμιος*, of whom Irus in the Eighteenth Odyssey is the type. These travel about the country seeking relief in hospitality, and pay for it, in a measure, by imparting the news of which they are the gatherers and bearers.

Odysseus appears at his own palace in this guise, and Antinous, the suitor, reproaches Eumæus for inviting a beggar to the house. The swineherd answers evasively that no one would be so foolish as to invite a beggar, to eat him out of house and home, ρ 387. But if the beggar came uninvited, he came as a *ξεῖνος*, towards whom the courtesy of the age must be extended. — **ὀλίγη . . .;** "small for the giver, but welcome to the recipient." Scholiast. It is a proverbial expression; ξ 58, Λ 167; Soph. O. C. 5.

209. **βρῶσιν, πόσιν, δόσις** denote the *result* of the action. What is the usual sense of the verbal ending *σις*? H. 460.

210. **λούσατε,** "give him to bathe," i. e., supply him with the appliances of the bath, so that he may bathe himself. These consisted, under ordinary circumstances, of the water for the bathing-tub, and the oil for anointing, with perhaps a change of clothing. The active *λούσατε* is here used in its causative sense; H. 686. From what has already been said of the delicacy of the Homeric age respecting the person (note this, in the main, also in archaic art), and from the poet's handling of this whole episode, it would be hard to believe that the meaning of *λούω* here and elsewhere could be simply "go bathe the stranger," the ablution to be performed by the maidens themselves. For this service is not merely rendered by slaves, but in the house of Nestor his youngest daughter attends Telemachus at the bath, and Helen performs a similar office for Odysseus when he enters Troy disguised as a beggar. Gladstone (Studies, II. p. 513 sq.) has shown that such a sense is not only repugnant to the entire tone of Homeric morals, but is inconsistent with the facts and the usage of the words. See η 296 for an explanation of this use of the active given by the poet himself; and observe that, while the active occurs regularly of the part performed by the attendants, the middle is uniformly employed of the act of bathing whenever it is described; ζ 96, 227, θ 427, 449. — **ὅθ' . . . ἀνέμοιο,** "where near by there is shelter from the wind." — **ἐπί,** adverbial. — **ἀνέμοιο;** H. 565. The shelter would appear from the circumstances of the description, ε 400–43, to have been a cliff, forming, by its projection into the sea, a harbor within which the river empties. If the river be conceived as run-

ning at an acute angle to the sea-coast on the side opposite the washing-troughs, and the bank there rising to a considerable height, the conditions will be sufficiently complied with; on 138.

211. **ἀλλήλῃσι κέλευσαν,** "to each other called." This "is a happy, picturesque touch; it shows each, uneasy under reproof, endeavoring slyly to throw the blame on her fellow, and it indicates that flight had scattered them." Hayman. See on 138, and compare O 658, where the Greeks, hemmed in about their ships by Hector's impetuous valor, after retreat stood closely massed beside their tents: *ἴσχε γὰρ αἰδὼς καὶ δέος· ἀζηχὲς γὰρ ὁμόκλεον ἀλλήλοισιν.*

212. "And down then Odysseus they seated, taking him to the shelter." — **κὰδ**; on 100. — The pregnant construction of **ἐπὶ** with the acc. of motion and a verb of rest requires a verb of motion to be supplied in translation; H. 618 a; θ 469, ζ 218.



213. On 17. Such repetitions of the name and patronymic or its equivalent, so common in Hm., are intended to elevate the style and dignify the individual. The expression is more than ordinarily remarkable here, in that the subject of the formulaic *ὡς ἐκέλευσεν* is added, contrary to the poet's usual custom.

214. **πὰρ . . . οἱ**: this separation by conjunctions is one of the most common; ζ 248, 197, 230, η 70, 231, ν 27, ζ 207, 29; on 167. — The **φᾶρος,** like the *χλαῖνα*, was a large rectangular blanket-like mantle, worn loosely about the person as the outer garment, and caught over

the shoulder by a clasp, which was often of elaborate and curious workmanship, as that worn by Odysseus when departing for Troy, τ 226. It corresponded to the Roman *toga*, as the **χιτών** did to the tunic or under-garment. This was a sort of woollen shirt, shaped to the body, and reaching generally to the knees. It was without sleeves, or had only very short ones. See the accompanying cut from an archaic statue of the Cesnola Collection. — **εἵματα,** appositive, "as garments;" a frequent formula; η 234.

216. **μὶν,** subject acc. — **λοῦσθαι,** "to bathe himself." The whole procedure here doubtless gives in full the usual details. After telling him that everything is ready and he can bathe in the stream, they were withdrawing to a distance, when Odysseus forestalls the movement in order to ingratiate himself with the attendants by a display of delicacy, as he had already done with their mistress by his winning courtesy and modest request.

217. **δή ῥα τότ',** "straightway then." This collocation of particles shows Odysseus' eagerness to anticipate their departure. When only may **δή** stand at the beginning of a clause? H. 851 c. — The dat. of the person with **μεταυδάω** seems to be one of place, since the simple verb regularly has an acc., but the compound a dat., pointing to the influence of the preposition as determining the case; cf. θ 433.

218. **στῆθ' . . . ἀπόπροθεν,** "take your stand, going thus to a distance;" on 212. — **οὕτω,** "thus," as you are now doing, shows that they are already withdrawing. — **ὄφρ'**; on 80. When is the subjunctive used in such clauses? G. M. 66, 2; ζ 304, η 319, ζ 295, λ 351; η 141, 276, 280. — **ἐγὼ αὐτὸς,** "I, by myself," so that in the unembarrassed performance of the task I may be free from any hindrance from your possible proximity.

219. **ὤμοιιν**; 19, 82; 224. — **ἀμφὶ**; on 9.

220. **δηρὸν** gives to **ἐστιν** the force of a perfect; η 152, θ 36; on 158, 250.

221. **ἔγωγε,** "I at least," whatever a boor might do. — **ἂν** shifts the positive tone of the future, "I will not," to the more courteous "I would not," because it is repugnant to my feelings; G. M. 37, 2; H. 710 b. **κεν** is the usual particle with the future; **ἂν** only here and X 49, 66.

222. **κούρη,** properly of the freeborn, and often of the noble. It is therefore a dignifying word, and by the use of it here Odysseus still further gains the good-will of the attendants by intimating his belief that they are above the common station of *ἀμφίπολοι*.

223. **εἶπον,** "told it," i. e., his delicate courtesy, and the good impression he had made upon them. This, coupled with *ἀπάνευθεν*, shows that the princess had purposely gone to a distance along the sea-shore where her attendants join her.

224. **ὁ ἐκ**; this hiatus is not unusual, especially after *αὐτὰρ ὁ*; η 230, θ 396. What words are exempt from elision? H. 70.—**ἐκ ποταμοῦ.** The usual custom where conveniencies were at hand appears to be shown at κ 361, where Odysseus in the palace of Circe is made to seat himself in the bathing-tub and wash from a large tripod, pouring the water down over head and shoulders. *ἐκ ποταμοῦ* and perhaps *εἶσαν* appear to show conformance with the custom here.—**νίζετο,** with a double acc. like verbs of depriving; the gen. 219; H. 553; G. 164; C. 402.

225. **νῶτα**; on 107.—**ἄμπεχεν**; why not *ἄμφεχεν*? H. 65 d.

226. **ἀτρυγέτοιο,** "vintageless," "unharvested;" η 124. This is the specific epithet of *ἅλς, θάλασσα, πόντος*, and of *αἰθήρ*, in opposition to the land, which is *πολύφορβος, πολυβότειρα*.

227–28. **πάντα,** sc. *χρόα*.—**ἄλειψεν,** active for metrical convenience.—**ἀμφὶ**; on 100; "and about him the garments had thrown."

229. **μὲν** begins the apodosis of *ἐπειδή*.—**Διὸς**; H. 572 d.—**ἐκγεγαυῖα,** like Virgil's *Ammone satus, Nate dea*, etc.

230–31. "Both taller to look upon and portlier, and down from his head she showered his thick locks, the hyacinth blossom matching."—**εἰσιδέειν**; what voice is used in this construction? G. M. 93, 2. How is **πάσσονα** formed from *παχίων*? H. 60. This heightening of the personal graces for a special purpose is resorted to again on the following morning, when Odysseus is to appear before the critical eyes of the whole Phæacian people, θ 19, and on another occasion when he is to be recognized by Penelope, ψ 157. Penelope herself is in like manner adorned by the goddess when she purposes presenting herself before the suitors to complain of their omission to offer the customary

gifts, σ 195; and Laertes is renewed with additional youth after his recognition of Odysseus, ω 369. All these involve no absolute change in the appearance, further than to heighten and reanimate what is already there, fill up the toil-worn or grief-worn limbs, and bring back the springing step and lofty bearing. Flowing hair was a characteristic of the Greeks of the Heroic Age, as of the Spartans later; their care of it is evinced by the common phrase *κάρη κομόωντες Ἀχαιοί*.—**οὔλας,** identical in root with *ὅλος*, whole, is here "thick and heavy," representing the vigorous growth of manly strength. Am. The likeness to the flower of the hyacinth has generally been found in its dark color. But Homer is not accustomed to make his similes turn upon color. They are rich in the use of motion, force, form, sound, symmetry, number; but Mr. Gladstone finds only three color similes out of some two hundred, Δ 141, Ξ 14, Ρ 547. Again, the color which fills the ideal of beauty for the hair, and forms the crowning glory of his great heroes, is blonde or auburn, as that of Menelaus, Achilles, etc. It is true that the extraordinary mental gifts of Odysseus everywhere so far overshadow his bodily qualities that the latter are seldom mentioned; yet it is clear that he lacks but one of the Homeric elements of beauty—stature. He is shorter by a head than the lofty-statured Agamemnon, but he is more stately than Menelaus. Yet at ν 399 and 431 he is distinctly stated to have *ξανθὰς τρίχας*; and if those passages are genuine, as is usually conceded, at least for one, the same color must be supposed here; for no change affecting that is made from this point on to the transformation of ν. The difficulty remains, however, that at π 175, where he is retransformed, to be recognized by his son, we find the expression *μελαγχροιὴς γένετο, κυάνεαι δ' ἐγένοντο γενειάδες*, which has appeared inconsistent with auburn hair. But it must be remembered that the poet is treating of a change from the white complexion and white beard of decrepit age, ν 430–32, π 182, σ 355, to the strength and color of active manhood, and the verb *γένετο* is to be noted, "he became dark-skinned" from white, and his beard "became darkened" from white. The ruddy tan and sunburn of a man much in the open air, and the ruddy beard usual with auburn hair, would satisfy the epithets; cf. μ 243, Virg. Æn. VIII. 64, IX. 816. Even light hair with a black-

ish beard is a combination sometimes seen. Egyptian paintings represent the Creteward enemies of the Nineteenth and Twentieth Dynasties as fair, with aquiline nose, blue eyes, short red beard, and hair formally curled. Since, therefore, the likeness in the present passage is not assignable to color, there remains the form, so common in the Homeric simile. As the petals of the hyacinth are thick and curly, so was the hair of Odysseus.

232. **χρυσὸν . . . ἀργύρῳ,** "gold may have wrought about silver."—**περιχεύεται,** aor. subj., which is most commonly found in Homeric similes, though the pres. also occurs. The comparison is taken from the region of the metal-worker's art. Such additional splendor as the artisan imparts to the already beautiful silver by plating it with gold, the art of Athene bestows upon Odysseus. Plating with gold is often mentioned. Nestor gilds the horns of the victim which he is to offer to Athene; the silver wool-basket of Helen is wrought about the lips with gold; on *θ* 403, 430. Gold was more plentiful than silver in the Homeric day, but it was at the same time more valuable. Numerous objects of silver plated with gold were discovered by Schliemann at Mycenæ, but invariably a thin plate of copper was found between the other two metals, as if the goldsmith had been able to plate the gold on copper more easily than on the silver at once.

233. Hephaistos teaches the metal-worker as being the god who presides over that particular branch of art; but Athene, as the ruler of the wider sphere of all art and handiwork. As a female, she particularly imparts skill in spinning, weaving, embroidery, and other accomplishments of her sex; but she also teaches mensuration to the carpenter, and presides over industry in general.—**δέδαεν**; *θ* 481.

234. Since **δὲ** introduces a clause of result, *ὥστε* would be substituted for it under full subordination, as 30.

235. **κεφαλῇ**: poetic construction, partitive apposition to **τῷ**; H. 500 b; *θ* 19, 541. The foregoing passage has been applied by Virgil to Æneas, as the enveloping cloud dissipates and he stands revealed before Dido, Æn. I. 588:

> Restitit Æneas, claraque in luce refulsit,
> Os humerosque deo similis; namque ipsa decoram
> Cæsariem nato genetrix lumenque juventæ

> Purpureum et lætos oculis afflarat honores:
> Quale manus addunt ebori decus, aut ubi flavo
> Argentum Pariusve lapis circumdatur auro.

236. **ἀπάνευθε**; he crosses over to the sea-shore where he can be seen by the maidens, but apart from them, and seats himself to await their further attendance in supplying the promised food. This act again exhibits in strong relief the profound refinement that characterizes the entire scene. He does not force himself upon them. He does not even approach them. That might excite repugnance as appearing to show too much familiarity. His action is measured by the feelings of true gentility.

237. **κάλλεϊ . . . στίλβων.** Compare the description of Paris, Γ 392, *κάλλεϊ τε στίλβων καὶ εἵμασιν*, and of the young men in the dance, as quoted on 157.—**θηεῖτο,** "marvelled."

239. **κλῦτέ**; *ζ* 324, *η* 186, *θ* 26, 97, 387, 536.—**ὄφρα**; *ζ* 32, 173, 255, 289, *η* 187, 317, *θ* 12, 27, 42, 241, 394, 427, 431, 477, 556.—**εἴπω**: is the mode regular in sequence? G. M. 31, 33.

240. **οὐ . . . θεῶν,** "not without the favor of all the gods." So Virgil makes Venus say to Æneas, Æn. I. 387:

> Quisquis es, haud, credo, invisus cælestibus auras
> Vitales carpis, Tyriam qui adveneris urbem.

More succinctly, *Non sine numine divum*, II. 777.

241. **Φαιήκεσσ'.** How does the Homeric usage in this elision compare with the Attic? H. 70. This occurs in Hm. especially after double *σ*.

242. The change wrought in the squalid sea-waif is so great that it must needs have been done by a god; he must therefore be under the protection of the dwellers of Olympus.—**πρόσθεν,** as applied to place is "in front of;" on 207. We generally view the past as behind, the future as before us. Homer, on the contrary, conceived the past as in front, the future behind, as in his description of the prophetic powers of Calchas, Α 70: *ὃς ᾔδη τά τ' ἐόντα τά τ' ἐσσόμενα πρό τ' ἐόντα.* After the present and the future, "that which is in front" must be the past. A vestige of the same view appears in our "before," which may be employed to translate *πρόσθεν* here.

244–45. "Would that such an one my husband might be called, coming hither and dwelling, and him it might please

here to remain."—**αἲ γὰρ,** introducing a wish viewed as attainable; on 180. What other particles are used? H. 721; C. 514; G. 251; G. M. 82.—**ἐνθάδε**; on 218, 212. These lines were rejected by the grammarian Aristarchus as too bold to suit the maidenly character of Nausicaa; but it is to be observed that they are spoken to her attendants, and the position of the group is such that they are quite out of ear-shot of Odysseus. The thought of her approaching marriage is continually before her, and is naturally a subject of frequent conversation between herself and her maids (on 185), and even Odysseus himself fell upon it in his speech. She despises the aristocracy of the land, who alone are her suitors, and the thought just uttered, that the stranger has been sent by Heaven to their land, awakens a vague hope that he may be the one looked for to bring her deliverance from an alliance beneath her dignity; on 35. But even this springing hope is alluded to as vaguely as it is vaguely conceived.—**οἱ** may refer to the indefinite *τοιόσδε*, but it suggests the particular application to the stranger. He has already hinted his former importance in the world, and it is not unusual in the poems to find the outer comeliness taken to argue mental and moral qualities of worth, which in this case have been proved as well by his speech as by his bearing throughout. All this conspires to present the thought to her in the light of a possibility, and the frankness of her nature reveals it to her companions, but the poet has been careful that it shall not reach the ears of Odysseus.

247. A frequent formula.—**μάλα,** "very willingly."

248. **πὰρ**: for such apocopate forms see ζ 18, 212, 214, 230, 253, θ 85, 110, ν 75; in composition, ζ 172, ν 17, 135.—**Ὀδυσσῆϊ**: ι of the dat. sing. is seldom elided even in Hm.; here it is not only preserved, but lengthened by the combined arsis and cæsura; θ 224, κ 520, λ 28, π 206.

250. "Ravenously; for long without taste of food had he been."—**ἁρπαλέως**; on 30.—As **δηρὸν** above, 220, gave to the present the force of a perf., so here it makes the imperf. equivalent to a plupf.—**ἐδητύος**; H. 584 b. Odysseus sails seventeen days on his raft from Ogygia, and on the morning of the eighteenth the dusky mountains of Scheria appear in the distance,

like a shield spread on the sea. He is then espied by Poseidon, who raises the storm that destroys his raft, and Odysseus floats on for two days, till on the twentieth he lands, seeks the covert, and sleeps until the next day when aroused by the maidens. His fast, therefore, has lasted some three days or more.

251–52. On 111, 112.

253. **κρατερώνυχας**; on η 2.—**ἂν**; on 214, 248. What shows that it is not the particle? H. 873, 849.

254. The formula **ἔπος . . . ὀνόμαζεν** occurs some 43 times in Hm., always before a direct address. Either the name of the person implied in *ὀνόμαζεν* is expressly added, or else some representative, as *ξεῖνε* here, with the exception of ε 181, κ 319, ρ 215, φ 248, Ξ 218, Ω 286, where its omission is compensated for each time by the emphatic prominence of the thought. Am.

255. **Ὄρσεο . . . ἴμεν,** "Arise now, stranger, cityward to go." Odysseus is still sitting; cf. E 13, *ὁ δ' ἀπὸ χθονὸς ὤρνυτο πεζός*.—What two peculiarities has **Ὄρσεο**? H. 349 D., 345 D.—**ἴμεν**; on 50.—**πέμψω,** "I may conduct."

256. Buttmann's twofold derivation for **δαΐφρονος,** *δάϊς, φρήν*, "warlike," for the Iliad, and *δαῆναι, φρήν*, "prudent," for the Odyssey, is very generally rejected, and the latter alone allowed. Properly "well taught," it has a wide application according to circumstances, whether experienced in war, or "accomplished" as host, or what may be; η 168, θ 8, 13, 18, 56, 373.

257. **Φαιήκων.** When the partitive gen. is dependent upon a relative pronoun, the commonest position for it is immediately before the relative, as θ 204; but sometimes separated from it, as here. If placed after the relative, it is regularly separated from it, as η 156, 322.

258. **μάλ' ὧδ',** "exactly as follows."—**ὧδε,** as the adverb of *ὅδε*, usually refers to something yet to be said.—**ἔρδειν**; H. 784; G. M. 101. The infinitive in this use is commonly viewed as a milder form of command than the imperative, Kühner supplying a verb of wishing, as found A 277. Krüger thinks it a relic of a primitive naïveté. Ameis objects to both of these, and considers it a mark of energetic brevity wholly in the spirit of the Heroic Age, like the German use of the passive participle for the imv., which Wolf used to call the cartman's imperative.—**οὐκ ἀπινύσ-**

σειν, 187. He has already exhibited such sure marks of chivalrous feeling, that he will understand and appreciate her desire not to be seen publicly in his company, and so forgive the apparent breach of hospitality in not conducting him quite to the palace.

259. "As long as the fields we are traversing and the tillage of men." — **ὄφρ'**; on 28, θ 147. — **ἄν** and **κε,** both in same clause also ε 361, Λ 187, 202, Ν 127, Ω 437, ι 334. — **κε** is found doubled, δ 733, but **ἄν** never in Hm., though often in later Greek; G. M. 42, Note 3. — **ἀγρούς**; H. 550. — By **ἀγρούς** the country is meant, whether wild or cultivated; by **ἔργα** that which is cultivated. Odysseus, landed in the country of the Læstrygonians, mounts a cliff, and thence sees no signs of man except a curling smoke, *οὔτε βοῶν οὔτ' ἀνδρῶν ἔργα*, κ 98; Virgil's *sata læta boumque labores.*

260-61. **μεθ',** 54. — **ἔρχεσθαι,** as 258, 295, 298, 304, 311, η 222, θ 12. — **ὁδὸν,** 165.

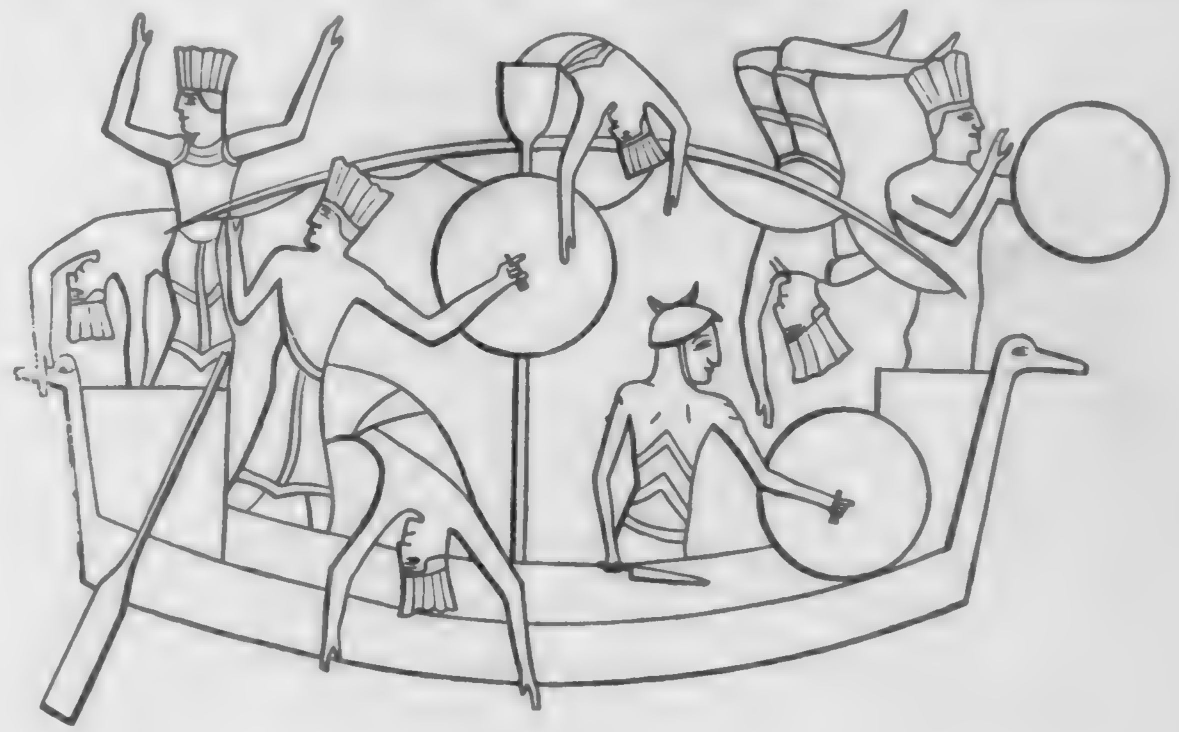
262. **ἐπὴν,** 28, 297, θ 511, 553; of what is it compounded? H. 759. — What two peculiarities in the form **ἐπιβείομεν**? H. 400 D. i. — **πέρι**; on ζ 12; cf. η 110, θ 44, 63. — **πύργος,** "a turreted wall."

263. **ἑκάτερθε,** 19. — **πόληος,** 40. The situation is that of a city built upon a peninsula, something like that of New York, with a harbor on each side, and a narrow neck of land connecting the peninsula with the mainland. This neck is the **εἰσίθμη** or entrance to the city from the country. The end of the peninsula towards the sea appears to have been unfitted for landing, by reason of its elevation and ruggedness along shore, or lack of shelter. The dock-yards were consequently built along the low neck of land, and occupied both sides of the single road-way leading into the city, so that the ships, drawn up upon their rests out of the water, as was customary in the Homeric day, seemed to form a rampart along the road-side, and guard the way.

264. **λεπτή,** predicate. — Most recent authorities agree upon the meaning "curved" for **ἀμφιέλισσαι,** but some refer it to the sides, others to the ends. They reject altogether the older interpretation, "rowed on both sides," arguing that, as it is applied to a ship when in a state of rest, it is natural to look to its shape as then seen, not to characteristics of motion, for the explanation. Yet it is not always used of a ship at rest: η 9, 252, ι 64, φ 390, Ν 174, Ο 549. The annexed cuts are from the Ramesseum on the



west side of the Nile at Thebes, on whose walls is portrayed the great naval battle fought in the mouth of the Nile between the Egyptians under Ramses III. and invaders from Asia Minor, Cyprus, Crete, and the adjacent regions, about 1275 B.C. The upper figure is a ship of the victorious Egyptians; the lower belongs to the "Pelesta of the mid sea" (Pelasgians) and the "Tekkariu"



(Teucri ?), and is one of the earliest representations we have of a vessel from Greek localities. Both ends curve up into the neck and head of a water-bird, which certainly gives a definite meaning for the epithet *κορωνίσι* (Α 170) when compared with *κορῶναι εἰνάλιαι*, ε 66 (cf. *ἄκρα κόρυμβα*, Ι 241, and the Lat. *rostrum*), and for *ὀρθοκραιράων*, Σ 3, from a different point of view; and since *ἀμφιέλισσα* exchanges with these at metrical need, it is probably to be explained in the same way.

265. **εἰρύαται**; H. 405 D. b. — **πᾶσιν . . . ἑκάστῳ**, "for all (the Phæacians) have a boat-house each." — **πᾶσιν**; H. 598. — **ἑκάστῳ**, 189. — Am., deriving **ἐπίστιον** from *ἐπὶ στῆναι*, explains it as a place for the ship to stand upon when drawn out of the water; but the view of the scholiasts, that besides the mere rest there was also a covering over them to shelter from sun and rain, seems more reasonable, as they were for permanent use; on ν 77. Yet we must not conceive them in closed houses, for the ships are prominent objects in the scene, η 43.

266. Phæacian devotion to the sea is marked not only by the fact that every man has a pinnace of his own, but by their establishing their agora hard by the ships, though at Troy it was beside Priam's palace, and in the camp of the Greeks near its centre. The agora then, as later, was the common resort of the men, whether any public business was doing or not. No regular assembly of the people had taken place in Ithaca since the departure of Odysseus, till convoked by Telemachus, β 7, and no other is spoken of from that time till after the death of the suitors; yet Telemachus goes to the agora on the morning following his return from Sparta, evidently expecting to find, and does find, the people gathered there. He does the same on the succeeding morning, as if it was a matter of course. See ο 468, κ 114. — **καλὸν . . . ἀμφὶς**, "around a beautiful shrine of Poseidon." — **Ποσιδήϊον** nowhere else in Hm. as a substantive, but Β 506 as adj., *Ποσιδήϊον ἀγλαὸν ἄλσος*. This has probably led one of the scholiasts to interpret it here of a grove or glebe, and Mr. Gladstone urges this view. That, however, accords rather with the unsettled condition of a camp, as before Troy, or a primitive country life, than a wealthy and peaceful city. Furthermore, the poet has expressly stated that Nausithous founded temples when the city was built,

and we have no other mention of them unless this is one. Gladstone himself says that in the agora "the public solemnities of religion were performed, and there were gathered into a focus the religious as well as the patriotic sentiments of the country." Hence we should naturally look there for a temple, and that too of their tutelary divinity. We can have little doubt who that greatest of the gods would be to a people so pre-eminently devoted to the sea, and the sequel shows that Poseidon regards them as his actual offspring, and it is he that endows them with their miraculous speed upon his element; ν 130, η 35. Virgil unites both grove and temple, Æn. I. 441. — **ἀμφὶς** stands mostly after its case, but, like *ἀμφὶ*, it does not shift its accent.

267. "With hauled stones in the earth fast set." Three explanations have been given for this; the first of which, namely, that of a stone pavement, may be rejected at once, not because that would be an anachronism, as Merry says, for Schliemann discovered a paved street at Troy, twenty-five feet below the surface; but because the athletic exercises of θ, performed in the agora, would not have been held on a paved surface. Of the other two, the weight of authority leans towards a wall of Cyclopean architecture enclosing the square. In the only passage where **κατωρυχέεσσι** occurs elsewhere, it is employed of the stones forming the wall of the court-yard before the cave of Polyphemus. In like manner **ῥυτοῖσιν** is found only once more, ξ 10, and there of the stones used by Eumæus in constructing the enclosure of his court-yard. Others, however, refer the stones to the seats mentioned θ 6; cf. Β 99, Σ 504, β 14. Schliemann's excavations in the acropolis of Mycenae unearthed a circular enclosure about one hundred feet in diameter, formed of two rows of slabs set upright in the earth, and dove-tailed together at the top by a third slab covering them. The upright slabs leaned somewhat towards the centre, thus forming both enclosure and seats, and combining the diverse views here, if Schliemann's interpretation of it be accepted. The Phæacian agora is of great size compared with that. Of porticos and other decorative structures which adorned the agoras of the later Greeks Hm. makes no mention.

268. **ἔνθα**, as 266, close by the ships, possibly a part of the agora adjacent. — **ὅπλα** is a general term, including all the tack-

ling of the ships, defined more accurately by the appositives πείσματα, σπεῖρα.

269. **σπεῖρα,** final lengthened by arsis and cæsura; "sails."— **ἀποξύνουσιν,** the reading of all the MSS.; "they taper." One of the many details of ship-building is here put for all; but it is a very important one, since the skill of the Phæacians in the use of the oar is set before us frequently; on ν 81. A newly built ship is mentioned θ 35.

270. Contrast with this the boast of Odysseus, θ 215–29. And yet the bow and the quiver themselves are regarded by the Homeric hero as weapons scarcely worthy of his hands, a fact which presents the unwarlike habits of the Phæacians in still stronger colors; on θ 220. Besides their passion for the sea, their other pleasures are enumerated θ 248–49.

273. "From their gossip unpleasant I shrink." In returning to the town the princess would be compelled to pass by the ships and through the agora, where she knew that many would be gathered whether for business or lounging; on ν 155. The voice of public opinion is the greatest moral power that the man of the Homeric day knew. It restrained from crime more even than reverence for the gods; cf. ι 459–61, ξ 239, φ 324.—**ὀπίσσω,** "afterwards;" on 242. Such a speech would not be uttered by the churl in her hearing, but would be spread among the people till it came to the ears of her family, who would then blame her; cf. ἐρέουσι, 285.

274. **μωμεύῃ**; on 147.—**μάλα . . . δῆμον,** "for they are very uncharitable among the people." This characteristic receives exemplification from the speech of Euryalus θ 159–64, and is touched upon by Athene η 16–17.

275. **εἴπῃσι,** "may say;" G. M. 87; H. 720 e; on 126, 201.— **κακώτερος**; on 187. Some of the ancient commentators rejected 275–88 as unsuited to the character of the princess. Hayman has well said: "The more repugnant such female freedom was to later Greek notions of decorum, the more certain the genuineness of the passage." Goethe, with his true poetic instinct and clear insight into the workings of the human heart, has divined the real character of the maiden, and vindicated both the passage and the purpose of the elder poet. Besides a frankness and a naïveté so open that the thoughts which spring in the heart fall naturally from the lips, Homer here develops more fully, though covertly and by the dramatic method, that predilection for Odysseus which has already been seen to be springing up in the maiden's breast. It is this first feeling of love which makes her so sensitive to the thought of the gossiping tongue that would couple her name with Odysseus, and the poet with consummate art has veiled it carefully by causing the maiden to put into the mouth of another what she censures in her words though she wishes in her heart. An engaging forwardness is thus rescued from the verge of boldness by an expedient which Pope declares to be "an instance of the great art of Homer in saying everything properly." The length to which the speech of the supposed churl is carried may be attributed in part perhaps to the artless garrulousness of the princess, seen already in the suspension of the thought at 187 and 262, and in the diffuseness of description there following; but if the theory propounded on 35 be admitted, every word is needed without exception.

276. **δ'** expresses emphatic surprise.—**δδε**; on 206.

277. "And where was she so fortunate as to find him? A husband now will she have of her own choice." It is wrong to translate **εὗρε,** "picked up," as some have done; εὑρίσκω is to find what one seeks, and, as Eust. has said, is here used of a piece of good-fortune. εὕρημα is a lucky find. By the dramatic method, Nausicaa is returning some of the compliments which Odysseus had paid her in his first speech. She was beautiful as Artemis, possibly a nymph; he is handsome and majestic, nay, perhaps a god. The bitter sarcasm which many have seen in the entire speech is totally at variance with the feelings of the princess, and lies rather in the mind of the commentator than in the language of the poet. No slighting or unkindly words should fall from her lips.—**αὐτῇ,** δ 118; on 282.

278. "Either some one doubtless driven out of his course she has brought from his ship."—**πλαγχθέντα**; on 206.

279. If he is a man, he must have arrived in a vessel, and come from afar, for none dwell near us; a variant of 204–5.

280. "Or else to her beseeching some long-prayed-for god has come." Nitzsch, while disposed to retain the remainder of the

passage, would reject this and the following line. They are, however, exactly to the point. Despairing of a release from the indignity of a union with native suitors, the maiden's prayer turns even to the gods. Nor need such a prayer be deemed presumptuous on her part. Poseidon himself is her great-grandfather, and the gods are wont to come familiarly to fraternize and feast with the Phæacians, who are of their kin; η 56–66, 199–206. The poet who represents the sea-nymph Thetis as married to Peleus and living for many years in his palace would surely feel no difficulty in the idea of such a union among the semi-divine Phæacians. In fact we have a similar prayer from the mouth of the Greek Antiope, λ 261.

281. **ἕξει δέ μιν**, "and will have her to wife."

282. "All the better is it if she even herself personally going to him a husband has found from abroad" (than that she should remain unwedded as she bids fair to do).—**βέλτερον** commonly occurs where two disagreeable alternatives present themselves, and the less of two evils is chosen. Here the two are, on the one hand, no marriage at all, on the other an indelicate forwardness which transgresses the widest limits of decorum. But the latter, bad as it is, is preferable to the unheard of refusal to marry altogether; on 66. Situated as we are she ought to abandon all her old notions of caste, and wed with a Phæacian; but if she persists in her pride of station, better that she find her equal from abroad.—**καὐτή** for *καὶ αὐτή*.—**καὶ** and **περ** both emphasize *αὐτή*. Lines 278–84 appear to be answers to the thoughts contained in 276–77. There are two questions and one assertion. "Who is the stranger?" finds answer in "some foreigner, or else a god." "Where did she find him?" "She brought him from some ship, or else he comes from heaven." "Now she will have a husband" is referred to by "better that she should than to go unwedded, even though she has been so unmaidenly as to seek out a husband and make the choice herself." The chief censure lies in *αὐτῇ*, 277, and *καὐτή περ ἐποιχομένη*, as proved by 286–88, where the thought is recapitulated.

286. **καὶ . . . νεμεσῶ**, "and I too at another maiden should be wroth." The gossipers would be right, too, for I should say the same of any one; showing that the bitter sarcasm is far from the

poet's thought.—**νεμεσῶ**, subj. for Attic opt. with *ἄν*; cf. *α* 228, *ο* 69, Ψ 494, the last two illustrating the peculiar modal change from **ῥέζοι** to **μίσγηται**. The subj. is regular in formal sequence; the opt. appears to follow the thought of the leading verb in its equivalence to an opt. Compare the changes after the historical present; G. M. 32; 63, 4 (b.).

287–88. "Who, namely, against the wish of her friends, her father and mother yet living, with men doth mix, before at least her public marriage has come." This is appositive and explanatory to *ἥτις τοιαῦτά γε ῥέζοι*, to *ὀνείδεα ταῦτα*, and in fact to all from 275. The phrase **πατρὸς καὶ μητρὸς ἐόντων** particularizes *φίλων*, and brings the thought of their being still alive clearly into view, and the sense is, "against the wish of her friends, especially of her father and mother, and they still living." Cf. *α* 78, *θ* 148.—How does the Homeric construction of **πρίν** differ from that of later writers? G. M. 106; G. 274.—This episode doubtless shows that in the choice of a husband greater freedom was allowed the maiden in the heroic day than later at Athens, but the share of the parents and other relatives in defining the limits of the choice was a very important one. The father is most frequently spoken of as *giving* his daughter to a husband, or the suitor as prevailing by the pound per pound weight of his gifts; see 159. The brothers also are mentioned as influential in the matter. All her friends are interested, since the maintenance of the honor and power of the family is at stake, but most of all the father and mother who rejoice at her fair fame, ζ 30, as they would grieve if she failed to comply with the prevailing laws of decorum. As the poet plainly tells us here, she could hold no converse with men before marriage, except with the consent of her parents. After marriage much greater freedom was permitted. We find Arete in the *μέγαρον* at various times of the day, ζ 51, 304, η 231, θ 423, λ 335, ν 57; and she appears on the street when she pleases, as do the Trojan matrons often.

291. **δήεις**, "thou wilt find." What irregularity has this form? H. 378 D. Others make it a present with future sense.—Both **Ἀθήνης** and **αἰγείρων** depend on *ἄλσος*, the former as a possessive genitive, the latter as one of material; 321, ν 104.—**αἴγειρος** is identified by the greater number of commentators with the black

poplar (*populus nigra*). It is characterized by the poet as tall, water-fed, smooth, its boughs growing at the very top of the stem, and is selected by the wheelwright for the felloe of the chariot-wheel, and is pointed out by Calypso to Odysseus together with the alder and fir, among the trees with which he was to build his raft. It grows habitually in moist spots, clustering about fountains or along the sluggish streams of some low-lying swamp-land. Curtius, deriving from the root *αἰγ*, "to move quickly," makes it the aspen (*populus tremula*). Others still have thought it the white poplar (*populus alba*).

292. **ἐν** and **ἀμφί**, both adverbial. The poplars cluster about a fountain within a meadow.

293. **τέμενος** has two distinct uses in Hm. It is a tract of land set aside, *τέμ-νω*, either for the service of the gods and sacred to some particular deity, as that of Aphrodite in Cyprus, of Zeus on Mt. Gargarus, of Demeter at Pyrasus, and of the river Spercheius; or for the maintenance and enrichment of the king, forming the crown-lands, as that of Bellerophon, Æneas, Meleager, Sarpedon, Glaucus, Odysseus. Thucydides tells us, III. 70, that the site of the *τέμενος* of Alcinous was pointed out by the Corcyræans even in his time as a sacred glebe.—**τεθαλυῖα**; on 70.

294. "So far from the city as calls the shouter," makes himself heard.—**βοήσας**, in prose *ὁ βοήσας*. Compare 117; as the volume of sound is there measured by distance, here the distance is measured by the volume of sound.

295. **μεῖναι**, 261, λ 351; the active of *μένω* alone is in use.

296. **ἄστυδε ἔλθωμεν.** The harshness of this hiatus seems to suggest the possibility of an initial ϝ for the stem *ἐλθ*; other possible cases of its occurrence in Hm. are ο 543, ρ 56, Ξ 77, 504, Κ 62, 444, Φ 62, 231, ξ 398, κ 331, μ 17, γ 234, Ι 403, Ν 172, Χ 156, ρ 105, σ 402, Μ 225, α 168. The Doric *ἦνθον* has been compared with our "wend," and the recently deciphered Cypriote inscriptions give the proper name *ΕὐϜέλθων*.

298. **καὶ τότε,** "then at length," introducing the apodosis; η 262.

301–2. "For by no means like to that are the dwellings of the Phæacians, since so goodly is the palace of Alcinous the hero."—**οἷος** is equivalent to *ὅτι τοῖος*, and causal in sense; θ 155; H. 822; G. 238; G. M. 65, 4. The purpose of the poet is to magnify the object by an unusual fulness and ruggedness of expression.—**τοῖσι** refers to *δώματα*; hence the plural.—Observe the loving pride with which the princess dwells upon her father, 256, 290, 293, 296, 299, 302, 308–9, 196–97, 57.

303. **ἥρωος**: this shortening of a long vowel or diphthong in the body of a word is found elsewhere: several times in *οἷος*, as η 312, *υἱός*, as λ 270, and *βέβληαι*, Λ 380.—**ἄν** does not compound with any of the relative conjunctions except *ἐπεί* in Homer. What is the usage in prose? H. 759.—**δόμοι . . . καὶ αὐλή**; on 9, θ 57, ζ 51, 72.—**κεκύθωσι**; 47, 71. The spectator is conceived to be without the palace; on 106.

304. **μάλα** qualifies *ὦκα*, as Ρ 190; but *μάλα ὦκα* 20 times. The postposition of the adverb is sometimes used in prose for emphasis, and is regular with *αὐτίκα μάλα*, *εὖ μάλα*. Short, Essay, p. lxiii.; on η 32.—**ὄφρ'**; on 218.

305. **μητέρ'**; why poetic? H. 551. Such a personal acc. after *ἱκνέομαι* 12 times in Iliad, 23 in Od.; η 141, θ 125.—**ἐν πυρὸς αὐγῇ**, "in the fire-light;" on 52.

306. **θαῦμα ἰδέσθαι**; G. M. 93, 2, Note 2; on 184. *θαυμαστός* does not occur in either poem. Cf. η 45, θ 366, ν 108.

307. **κίονι κεκλιμένη,** "against a pillar reclined." The seat of the house-wife was the *κλισίη* or *κλισμός*, so called because of its having a leaning back which admitted of a partially reclining position for the occupant, *κλισμῷ κεκλιμένη*, ρ 97. In consequence, the back of the chair was set against a pillar or wall for firmness of support; η 95, θ 66, 473, τ 55.—**οἱ**, 131; not with *ὄπισθεν*.—**εἵατ'**, Attic *ἧνται*; on 174.

308. **ποτικέκλιται αὐτῇ**, "rests against the same" (*κίονι*); the king is in front, the queen at one side. For this use of *αὐτή*, see on θ 107.

309. **τῷ**, "upon which," with **ἐφήμενος**; **ἀθάνατος ὥς** with the same, as both position and cæsura favor. Then the thought is one that falls naturally from the lips of the fond and admiring daughter, and at the same time pictures sufficiently the effeminacy of the Phæacian court; cf. η 4–5. The cæsura falls much more frequently into the last foot in Hm. than in Virgil. It occurs about one hundred times in the first twelve books of the

Od., excluding enclitics. At times the effect is striking, as ο 479; but frequently the word concluding the line is insignificant.

310–11. **ποτὶ**; on ζ 75; ζ 116, θ 501, 508.—**ἡμετέρης**, the home-word in the mouth of the child.

312. **καρπαλίμως**, with ἴδηαι; on η 194.—**εἰ καὶ** concedes something that does or will really exist, or has existed; **καὶ εἰ** concedes a supposed case which does not exist, and in many cases is impossible. Jelf. Hence the force is, "even though from very far thou art, as I am aware is the case."

313–15 are wanting in some MSS., and are bracketed by unanimous consent of editors since the time of Wolf, for they merely repeat in varied language the thought of 311–12, and they are found in proper connection η 75–7, which see.

318. "And well they sped on, and well they pranced with their feet." Compare for the passage:

> "He ruled his eager courser's gait,
> Forced him with chastened fire to prance,
> And high curveting, slow advance."
>
> SCOTT, *Lay of the Last Minstrel*, IV. 21.

—**τρώχων**, a frequentative from τρέχω, as στρωφάω from στρέφω, τρωπάω from τρέπω, νωμάω from νέμω.

319–20. **μάλ'**, "firmly."—**ἐποίατο**; H. 357 D.—**νόῳ**, "with judgment," not so freely but that her attendants and Odysseus might keep up with her.

321–22. **δύσετό**; on 78; η 289.—**Ἀθηναίης**; on 291.—**ἵνα**, 27.

324. **Ἀτρυτώνη** is only used as an epithet of Athene, and always with Διὸς τέκος. Its usual derivation, ἀ, τρύω, "unwearied one," is peculiarly appropriate to her as the goddess of intellect. Others have connected it with ὀτρύνω, indicating her other great function as goddess of war, like λαοσσόος, "the inciter," "folk-stirrer." Hayman suggests that it may be a patronymic from ἄτρυτος; but such a repetition after Διὸς τέκος recurring regularly seems too harsh.

325. **νῦν δή περ**, "now then at last."—Note the use of **μευ ἄκουσον, ἀκούσας** after κλῦθί μευ. This is quite unprecedented, and shows the heartfelt earnestness of the prayer, almost a demand that she shall hear him. She had been his patroness and ever-ready assistant so constantly on the plain of Troy, that he

had come to look upon her aid as due to him by a right of his own. Theirs was a partnership founded upon similarity of character, as the goddess herself declares, ν 296–331. He there complains that she has abandoned him ever since the fall of Troy; she replies that it was only during his wanderings, and then because she was unwilling to battle with Poseidon.

326. "Me while getting wrecked, when the famous Earth-shaker was wrecking me."—**ῥαιομένου** may refer to the whole period of his sufferings ever since "the god scattered the Greeks," ν 317, while the appositive clause **ὅτε . . . ἐννοσίγαιος** points to the last dread calamity, altogether due to Poseidon, when nearing the Phæacian land. For a similar appositive clause, see η 198.

327. This line with the change of Ἀχιλλῆος for Φαίηκας is also spoken by Priam in invocation to Zeus when setting out from Troy to ransom the dead body of Hector, Ω 309. See θ 21–2, ν 121.

329. **ἐναντίη**, "undisguised." After rejecting ν 320–23, which have been pronounced spurious on other grounds by all authorities, there is nothing to intimate that Odysseus knows of the presence of Athene until she reveals herself in her own proper form in Ithaca. On other occasions she is accustomed to make herself known to him at once, both on the plains of Troy and in his native land. The strict incognito which she maintains in Scheria is the expedient by which the poet preserves the dignity of Poseidon, and yet effects his purpose. Poseidon has himself in effect said, ε 288, that his power over Odysseus ends as soon as he reaches Scheria, but the influence of that deity is so commanding there that Athene is bound to respect his rights outwardly, though she may work her will secretly as best she can. And here we are confronted by another inconsistency, so common in the theo-mechanism of the poet; on 42. In theory the gods *πάντα ἴσασιν*, δ 379, *πάντα δύνανται*, κ 306; but it is in theory only. It may be urged here that it is not from Odysseus that the goddess needs to be concealed, to save her uncle's dignity, but from Poseidon. The answer, however, lies in the method of the poet, by which a god is easily made to be ignorant, or to ignore or overlook when necessary. One of the most striking instances is found at the opening of the Thirteenth Iliad, when the Trojans

have broken into the naval encampment of the Greeks, and the destruction of the whole fleet is imminent. The Greeks are disheartened, and Zeus has forbidden all the gods taking part in the fight or encouraging either side, while he, in obedience to his promise to Thetis, has favored the Trojans. The poet's countrymen must be reanimated, and to effect this he makes Zeus, who sits on topmost Gargarus overlooking the field, *turn his eyes away*, to contemplate the Thracians and just-dealing Abioi. Of this Poseidon takes immediate advantage, hastens to the scene of battle, and infuses new courage into the breast of the two Ajaxes. On ν 140.—**αἴδετο.** Hm. has taken the greatest care throughout that none of his five highest deities shall come into open conflict with each other, even when they take opposite sides of a question or quarrel. They are bound together by a law of mutual respect, and are never allowed even to be named to mortals as being opposed in strife. In the Theomachy Apollo will not engage with Poseidon, *αἴδετο γάρ ῥα πατροκασιγνήτοιο μιγήμεναι ἐν παλάμῃσιν*, Φ 468. In the death-scene of Hector, it is not till Apollo quits him that Athene, who was at hand and ready, joins and accompanies Achilles. Besides the general tie of respect, there was, in the case of Athene and Apollo, a deference due to the age of Poseidon in accordance with the feeling so prominent in Hm. Poseidon himself yields to it, though with reluctance, when Zeus orders him from the battle-field; "for," says the messenger Iris, "thou knowest that the Erinyes ever accompany the elder," O 204; cf. ν 141.

330. **ἐπιζαφελῶς μενέαινεν,** "was ferociously enangered." ἐπι-ζα-φελ. = "swell;" cf. our "boiling over with rage." The Homeric Poseidon is chiefly distinguished for two characteristics, the element of vast force, in which he stands second only to Zeus, and a persistent vindictiveness. He hates the Trojans throughout the action of the Iliad, because Laomedon cheated him out of his stipulated reward for building the walls of Troy; and he pursues Odysseus, without relenting, for many years, because that hero had blinded his son Polyphemus. His anger at the perpetrator of this act, committed as it was in pure self-defence, and against a monster who respected neither gods nor man, and involving the least possible moral delinquency, evinces the utter

lack of moral elevation which, with an absence of intellectual force, also characterizes this deity.

331. How does the Homeric construction of **πάρος** differ from that of *πρίν*? G. M. 106, 2, Note 5.

BOOK VII.

2. How is *πρός* formed from **προτὶ**? H. 76. **προτὶ** occurs 60 times in Hm., and of these 57 times before the digamma, *ἄστυ* alone claiming 33 of these, Ἴλιον 17, and ὅν 3.—**μένος ἡμιόνουιν.** Strength and endurance are the two qualities prominent in the Homeric epithets of the mule, as *κρατερῶνυξ, ἰντεσιεργός, ταλαεργός.*

3. What does Attic prose use for **οὗ**? H. 675 a.—**ἀγακλυτὰ**; on ζ 58.—**ἵκανεν**; on ζ 119, 250.

4. **στῆσεν,** "she checked the mules;" supply *ἡμιόνους*. The full form *ἵππους ἔστησε* occurs E 775, Θ 49; on η 130, 325, ζ 7.—**ἐν προθύροισι,** "in the outer gaté," a spacious entrance from the street into the *αὐλή*, or open court, and here the comer usually stopped with the chariot, the animals were unyoked and fed in the adjacent stalls, and the chariot tilted up against the side of the entrance, δ 39 sq. For the dat. of *πρόθυρον*, Hm. always employs the plural with *ἐν, ἐνί, ἐπί*; for the gen. and acc. always the singular. No other cases occur.—**ἀμφὶς,** ζ 266.

5. **ἵσταντ' . . . ἐναλίγκιοι**; on ζ 309, 62, 76, θ 419.

6. **ἔλυον**; H. 268 b.—**τε ἔσφερον.** Hiatus is sometimes admitted at the end of the fourth foot when a cæsura occurs there at the same time, as α 60, δ 141, η 70, κ 337, 574, μ 75, ο 425, etc. The cæsura here is called the Bucolic, because of its frequent occurrence in the Bucolic poets. The first two Idyls of Theocritus, for instance, comprising 316 lines, contain 261 of these cæsuras, or 83 per cent. Hm. does not employ it so often, but it is found 205 times in the 331 lines of ζ, or 62 per cent.; so, in the remainder of these selections, η has 64 per cent., θ .60, λ .60, ν .54. The Eclogues of Virgil have but 28 per cent. This cæsura is not unfrequently accompanied by a pause in the sense, indicated by a comma or colon, rarely a period.

7. **θάλαμον,** ζ 15. — **πῦρ,** needed not only for light but for warmth, φόως ἔμεν ἠδὲ θέρεσθαι, τ 64; for the scene of the Odyssey appears to be laid in the late autumn, when the mornings and evenings are chill. Several passages point to this period of the year. When Odysseus is sailing from Ogygia, no sleep falls upon his eyelids for watching the pilot-stars of the day, the Pleiades, Bootes, the Bear, and Orion, ε 271. The month when these were best situated to serve his purpose was November; for they were then visible the whole night through. Again, after landing at the river-mouth, he retires to the wood-sheltered acclivity for fear of the frost, and the chilling breeze that will spring up from the river at early dawn, ε 467. The frost and cold of morning are again mentioned ρ 25, when, a few days later, the hero has landed in Ithaca; and that of evening, ρ 191; on λ 373, η 121.

8. **γρηῢς Ἀπειραίη,** "an aged dame of Apeire." Those who identify Scheria with Corcyra, consider Apeire here to be Epirus, Ἀπείρη being formed from ἤπειρος, as Ἠμαθίη from ἄμαθος. This is at variance with ζ 204–5, which see; and the territorial name of Epirus is not mentioned by Hm. He does speak of the Thesprotians, who dwelt in that region, and Odysseus, in one of his false accounts of himself, says that he was landed among them on his way home by the Phæacians. This, however, only fixes a general northerly or north-westerly direction for the Phæacians, not at all their proximity to Ithaca. Apeire may be derived from ἀ, πεῖραρ, "the limitless land."—Eurymedousa is a feminine form of Eurymedon, the name of the king of the Giants, 58, and, in the Iliad, of the charioteer of Agamemnon and one of Nestor's attendants. It is significant of high birth, and the inference may doubtless be drawn that she was kidnapped from a home of wealth and station, like the Phœnician nurse of Eumæus, who, while wandering in the fields, was carried off by Taphian pirates, ο 427. The chief sources from which the slaves of the Heroic Age were obtained are enumerated ο 383: cities sacked, or children left alone among the flocks or herds, and carried off by a sudden descent of enemies from the sea.

10. **γέρας ἔξελον,** "as royal due they chose out;" so Briseis was chosen for Achilles by the sons of the Achæans, Π 56. Some such article of booty was habitually set aside for the chief, before the regular distribution took place. The present passage points to a descent of Phæacian ships upon some coast-land, and the seizure of other booty besides the woman; and as she became the nurse of Nausicaa, it belongs to their earlier days in Scheria, soon after their removal from Hypereia, when their disposition was more warlike than at the period of our story. Cf. ν 113. Numerous statements of the poems show that such piratical expeditions were not regarded as disgraceful, but as an honorable distinction rather; Thucydides expressly declares it to have been a characteristic of that day, and to have descended in full force to his own time among the Locri Ozolæ, the Ætolians, and the Acarnanians. Mr. Gladstone's view of our passage is different. Among the revenues of a king he places presents from traders as a consideration for permission to barter their wares, and therefore, "We find that certain traders, sailing to Scheria, made a present to Alcinous, as the sovereign, of the captive Eurymedousa." Perhaps the obscurity which is introduced by the employment of νέες with ἤγαγον, and the omission of the subject of ἔξελον, belongs to the purpose of the poet; on ν 125.

11. **οὕνεκα . . . ἄνασσε.** Out of the spoils of Tenedos, overrun by Achilles, the Achæans chose Hecamede for Nestor, οὕνεκα βουλῇ ἀριστεύεσκε ἁπάντων, Λ 627, bringing into prominence the greatness of Nestor in the council, as here the absoluteness of Alcinous in his kingship, a fact several times dwelt upon; 187. — **θεοῦ . . . ἄκουεν,** "and as to a god did the people hearken unto him." Connect **θεοῦ** with αὐτοῦ, implied in the thought; ζ 326, η 84.— Why has **ὥς** the accent? H. 104; G. 29; ζ 309, η 71, θ 467. The use of ἄκουεν in this connection is not common, the ordinary phrase being θεὸς ὣς τίετο δήμῳ, not only of kings, ξ 205, Λ 58, Ν 218, Κ 33, Ι 155, but of priests, Ε 78, Π 605.

12. **ἥ,** demonstrative. — **τρέφε,** "used to nurse." Her position was like that of Eurycleia in the house of Odysseus, where she had been the nurse of Telemachus, and of his father before him, and where she still attends upon Telemachus, though in his twenty-first year, when he retires to rest, α 434–42.

13. **ἥ,** as η 295; cf. μ 125–26, τ 354–56, Δ 442–44, Φ 276–77.— **εἴσω,** "within the chamber;" for the princess may not present

herself among the gathered guests in the hall. She does not appear upon the scene again until the following evening, when she bids Odysseus farewell, θ 457.—**δόρπον**; on ζ 97.—**ἐκόσμει**; the converse, η 232. For the tense, see on ζ 100.

14. **ὦρτο**; on ζ 50.—**ἀμφὶ δ'**, with F. and Am., for the common *αὐτὰρ*. It is the reading of Aristarchus. Cf. 42, 140.

15. **ἠέρα** is the divine mantle of invisibility which commonly shrouds the gods themselves, and which they all have power at any time to throw around such persons or objects as they may be anxious to conceal. It is mostly denominated *ἀήρ*; sometimes *νεφέλη*, sometimes *ἀχλύς*, and even *νύξ*, θ 562. By it, favorites are rescued from danger many times by the gods in the Iliad, and they habitually throw it over their horses, chariots, arms, and the like, whenever left temporarily by them. The poet takes the physical fact that mist, cloud, darkness, conceal from sight, and, infusing into this a divine element, employs the words that relate to physical phenomena in naming his divine manifestations. For although this mist or darkness may gather and may dissipate like the physical reality, it must be understood to be as invisible itself as the object it shrouds. It may even conceal deity from deity, Ξ 343, though Athene has recourse to the helmet of Aïdes, to hide her from Ares, E 845.—The word **ἀήρ** always in Hm. has *α* in nom., but *η* in oblique cases. *ἠήρ* is found in the Ionic Hipparchus. It is always fem. in Hm. and Hes., but masc. from Hdt. down.—The recurrence of the same word, as **'Οδυσῆϊ** after *'Οδυσσεύς*, where we should employ the pronoun, is not infrequent in both Greek and Latin; cf. ζ 262–63, θ 50–2; Xen. An. I. 4, 12; Cic. Cat. II. 12.

16. **μεγάθυμος** is a common epithet of heroes and of peoples. Here it may be compared with *ὑπερφίαλοι*, ζ 274, and appears to mean high spirited in a bad sense, supercilious. In estimating this characteristic of the people, it is necessary to take into account their remoteness from other men (on θ 102), and the great rarity of visits from strangers. Treatment such as is here apprehended might be expected from a flippant and indolent populace, lounging about the market-place, and puffed up with their own conceit. Even the people of Ithaca are scarcely more courteous. Eumæus, when leaving Odysseus alone without the palace, warns

him not to linger long, lest some one should beat him and drive him away, ρ 278. True, Odysseus is there in beggar-guise, but the stranger and beggar are classed together, ζ 208. Virgil has imitated our passage where Æneas is entering Carthage:

> At Venus obscuro gradientes aere sepsit,
> Et multo nebulæ circum dea fudit amictu,
> Cernere ne quis eos, neu quis contingere posset,
> Molirive moram, aut veniendi poscere causas. Æn. I. 411.

His hero is shrouded in mist for the same reason as Odysseus, and the necessity for it is attested by the treatment which his companions received who had landed in the harbor.

17. **εἴη**; cf. θ 134, ζ 142.

18. **δύσεσθαι**, ζ 165.—**ἐραννὴν**; on 79.

20. **παρθενικῇ νεήνιδι**, "a girlish maiden." Observe how minutely the poet sustains ζ 300. Both *παρθενικῇ* and *νεήνιδι* are substantives in all other passages in Hm., and are best so treated here; on ζ 3.—**κάλπιν**, borne upon the head or shoulder for carrying water from the fountain to the town. The fountain already mentioned is sufficient for the purpose here; but the towns-people are said, η 131, to obtain their water from the palace.



The people of Ithaca and the Læstrygonians were supplied with water from a fountain outside the city, ρ 205, κ 105; so, too, the Athenians in earlier days (Hdt. VI. 137), and the Eleusinians. Female slaves bring the water for the palace of Odysseus, and for that of the father of Eumæus, but it is the king's daughter that performs the service among the Læstrygonians and Eleusinians (Hymn to Dem.). Sir Charles Fellows, in his narrative of travels through Lycia during the first half of the present century, speaking of the Island of Kastelorizo, off the Lycian coast, says: "It is perfectly barren of supplies; even the water for the use of the town is collected in large tanks, about a mile up the mountain, whence it is carried by women, who are continually

passing and repassing in most classic groups, with pitchers slung over their shoulders. The town is inhabited almost entirely by Greeks."

21. **στῆ**, "stopped." This action would imply that she intended to address him, as actually takes place after this phrase, Ε 170, Θ 100; hence **δ'** is strongly adversative, "but," for Odysseus anticipates her. Virgil makes Venus speak first, Æn. I. 321.

22. **οὐκ ἄν**, ζ 57. — **ἀνέρος**, "hero," as Ε 649, Δ 194.

23. **Ἀλκινόου**; the retention of the quantity of the final before ὅς may be explained from arsis and the pause; but ὅς originally had an initial consonant, traces of which are seen more clearly with the adverb, in such phrases as ζ 309, than with the relative itself in Hm. Curtius contends that the vanished consonant is *j*, not ϝ. — **ἀνάσσω** in Hm. is most frequently construed with the simple dative, whether of persons or places. The dat. is either one of place or of interest. The occasional addition of *μετά* or *ἐν* throws the weight in favor of the former. The gen. is also found, but mostly with places, only twice with persons.

25. **τηλόθεν . . . γαίης**, "from afar, out of a distant land;" cf. θ 68, 577. — **τῷ**, "wherefore;" H. 611. For the metre, see on 6.

26. **ἔργα** is substituted for *γαῖαν* of ζ 177. The *ἔργα* he has now seen, ζ 259; he had not then.

28. **ξεῖνε πάτερ** is the respectful address to age, used also by Laodamas, θ 145, and by Euryalus after his lesson in politeness, θ 408. Both words are nouns here, as 32; on ζ 3. — **ὅν**, sc. **δεῖξαι**; 49.

29. **ἐπεί . . .**, "since near my noble father it dwells." This poetic usage of **ναίω** and kindred verbs with islands and other places is frequent in Hm. The house, island, town, is conceived as an actual person, in this instance as a neighbor. Compare *ἕδος Ἰθάκης*, ν 344; *in terra domibus negata*, Hor. C. I. 22, 22; *agelli quem habitatum quinque focis*, Hor. Ep. I. 14, 2; Soph. Ajax, 596–97; Hdt. VII. 140. Touching this feature of the Homeric style, Gladstone has said: "The tendency of the Heroic Age, standing at its maximum in Hm., was to pour life outward, nay, almost to force it into everything. Where we should be passive, he is active, and ever at work with a bolder energy and keener pleasure to vivify. His uplifting and vitalizing process is everywhere at

work. Animate nature is raised even into divinity, and inanimate nature is borne upward into life. His waves (as well as his fire), when they are stirred, shout, in the very word, *ἰάχειν*, that he gives to the assembly of the Achæans; when they break in foam, they put on the plumes of the warrior's helmet, *κορύσσεσθαι*; when their lord drives over them, they open wide for joy; and when he strides upon the field of battle, they, too, boil upon the shore, in an irrepressible sympathy with his effort and emotion."

30. **τοῖον**, "in such wise," "so," Homeric adverb, nearly equivalent to *οὕτως*, and regularly postpositive, qualifying adjectives and adverbs, and spoken with proper emphasis and gesture; here with finger on lips.

31. **προτιόσσεο μηδ' ἐρέεινε**; looking might lead to questioning. The injunction is not unnecessary to one wrapped in his mystic veil, of which he was utterly unconscious. A voice out of the vacant air would have raised a lively commotion among the gossips. Though vision may pass only from within the veil outward, voice may penetrate in either direction, or else the warning here would be idle; cf. Æn. I. 422.

32. **οὐ μάλ'**, "by no means." *μάλ'* strengthens *οὐ*, all the more by its postposition and separation. Compare *οὕπως* in the speech of Telemachus to Eumæus, in relation to the disguised Odysseus, ρ 12: *ἐμὲ δ' οὕπως ἔστιν ἅπαντας ἀνθρώπους ἀνέχεσθαι*. Still stronger forms are *μάλ' οὕπως*, ε 103, and *οὔτι μάλ'*, ω 261. *μάλα* before the negative occurs Β 241, Ε 278, 407, Σ 434, ε 103, 358; in prose *οὐ μάλα*; see Short, Essay, p. xci. — **ἀνέχονται**, "tolerate."

33. **ἀγαπαζόμενοι φιλέουσ'**, "welcoming do they befriend." The inhospitable character here attributed to the Phæacians is at variance with the sentiments of Nausicaa, ζ 207, and of Alcinous, η 190, θ 32, 546, etc., and of the aged Echeneus, η 159. Nitzsch reconciles the inconsistency on the ground that Athene's communication does not throughout represent a statement of facts, but really embodies the thoughts of the wary and much-travelled hero, at the moment of entering a strange city. It will be observed, however, that the hospitable sentiments fall from the lips of the royal family, and from an elder of the Council. The hospitality of these is really as princely as their surroundings; the same could hardly be expected from the people of the market-place to

whom *οἵδε* points. Nausicaa herself feels that she may have occasion to rue their ill-manners, and not even the presence of the king and all his court saves Odysseus from the insults of Euryalus, and he a noble too; while Arete fears the crew may lay hands on the effects of the stranger, unless they are well secured, *θ* 443–54.

34. The causal asyndeton advances a reason for their inhospitality. It is conceit of their marvellous speed upon the sea that renders them intolerant of strangers. — **νηυσὶ θοῇσιν . . . ὠκείῃσιν.** A standing epithet like *θοή*, occurring so continually as it does with *νηῦς*, must necessarily lose a portion of its vigor. Since, therefore, it was too weak here to characterize the Phæacian ships, *ὠκείῃσιν* was added. Compare *ποδήνεμος ὠκέα* Ἶρις, nine times in Iliad; *θοᾶν ὠκυάλων νεῶν*, Soph. Ajax, 710; *λασίοιο δασύτριχος τράγοιο*, Theoc. 7, 15. Observe the emphasis thrown on *ὠκείῃσιν* by its closing a spondaic line, while the following verse dashes through the full measure of dactyls. — **πεποιθότες**; *ζ* 272.

35. **λαῖτμα,** connected with *λαιμός*, *λαφύσσω*, "to swallow," always carries with it the idea of danger, though not to the Phæacians; *θ* 563.

36. "Their ships are swift as wing or thought." For other estimates of the speed of their ships, see *η* 325, *ν* 81–7. This now hackneyed simile of the rapidity of thought is more fully developed and actually dramatized O 80–3, where it is descriptive of Here speeding from Ida to Olympus:

ὡς δ' ὅτ' ἂν ἀΐξῃ νόος ἀνέρος, ὅστ' ἐπὶ πολλὴν
γαῖαν ἐληλουθὼς φρεσὶ πευκαλίμῃσι νοήσῃ
"ἔνθ' ἤην ἢ ἔνθα," μενοινήῃσί τε πολλά,
ὣς κραιπνῶς μεμαυῖα διέπτατο πότνια Ἥρη.

"Swift as the mind of man, who many a land
Hath travelled o'er, and with reflective thought
Recalls, 'Here was I such a day, or here,'
And in a moment many a scene surveys:
So Juno sped o'er intervening space." DERBY.

Gladstone quotes these two passages as the main instances in Hm. of ideas properly subjective. The mind of that age was not addicted to turning in upon itself for self-communion, but to pouring itself outward upon the objective world. It is in the Lyric Period that the subjective begins properly to appear.

38. **μετ' ἴχνια βαῖνε** occurs only here and *β* 406, *γ* 30, *ε* 193. It

indicates the greatest care in following a guide implicitly, so that the foot is planted in the exact spot, as it were, from which the leader's was just lifted, without deviating to the right or left. Its appropriateness here is obvious. At *β* 406, *γ* 30, where Telemachus follows Athene under the guise of Mentor, it exhibits his yet unformed character and lack of self-reliance. At *ε* 193 Odysseus has just been distrusting the motives of Calypso; he now abandons himself to her guidance without reserve.

39. **ναυσικλυτοὶ** is applied only to the Phæacians and Phœnicians, and this fact, among others, led Mure to conjecture that the whole Phæacian episode was intended as a playful satire upon some Phœnician colony of the West. The similar form *ναυσικλειτός* only *ζ* 22. In the Hymn to Aphrodite it is coupled with Eubœa.

40. **διὰ** with the accusative in the sense of "through" is mostly poetic, but usually marks the object as passing only part way through; with the gen. it goes through and passes out. Odysseus would be among them even in the palace. Virgil has,

Infert se septus nebula—mirabile dictu—
Per medios, miscetque viris, neque cernitur ulli. Æn. I. 439.

41. What does the augment of **εἶα** show? H. 312 a.—The conception of Athene in Hm. is too awful and dread to attribute to her those feminine characteristics of beauty which are so common with the other goddesses. Except the "luminous eye," which may be considered beautiful in its intellectual aspect, she has no other ascriptions of the kind save **ἐϋπλόκαμος** here, and *ἠΰκομος* three times in Z, where she is invoked in her temple at Troy. In both these instances it is in connection with a people much more effeminate than the Greeks, and here it is immediately counteracted by *δεινή*.

44. **αὐτῶν**; on *ζ* 83. — **ἀγορὰς**; the plural is again found *θ* 16, but the sing. *θ* 5, *ζ* 266; on *ζ* 107. F. thinks the plur. is used by a species of attraction to the neighboring plurals.

45. **σκολόπεσσιν ἀρηρότα,** "with palisades close set;" upon the wall, or at its foot? When the Greeks are driven to their ships, they build a wall about the camp with towers along its circuit, H 436, and in front they run a ditch which is defended on its inner brink by sharp stakes, *σκόλοπες*, projecting over it. Here

the sea may remove the necessity for a ditch; but the wall about the court-yard of Eumæus, ξ 11, was defended without by a row of stakes, though it had no ditch. Still they are a prominent feature in the view before him. Virgil omits this particular:

> Miratur molem Æneas, magalia quondam,
> Miratur portas strepitumque et strata viarum. Æn. I. 421.

It is to be remembered that these warlike defences were constructed when the people first removed from warlike neighbors; ζ 9, 270.

47. **τοῖσι δέ,** "for them then;" H. 597; G. 184, 3, Note 2. This construction of *τοῖσι* removes the harshness of its use where only two are present, seven or eight examples of which occur. That it should be employed at all for two is due to the formulaic character of the line, which, when once cast, is made to serve on all occasions; yet see on ζ 158, and Hdt. VI. 43, 13 (Stein).—**δέ**; H. 862 b; G. M. 57; on θ 389.

48. **τοι**; on ζ 29. "This, then, is the house for you." Compare the exclamation of Odysseus to Diomed when on their night excursion they come upon the sleeping Rhesus: *οὗτός τοι, Διόμηδες, ἀνήρ, οὗτοι δέ τοι ἵπποι*, K 477.

49. **πεφραδέμεν**; ζ 47, η 28.—**δήεις**; ζ 291.—**διοτρεφής** and *διογενής* are undoubtedly and uniformly titles, and are nearly equivalent to the phrase "Royal Highness" of the present day. They commonly accompany the name of the individual or class, and are confined, with one single exception in the Iliad, to the persons of the highest known rank, that of *βασιλῆες*, or kings. The king, as such, stands in special relation to deity, and it is expressly declared that kings derive the right to rule from Zeus, from whom descended, by successive deliveries, the sceptre of Agamemnon: *τιμὴ δ' ἐκ Διός ἐστι, φιλεῖ δέ ἑ μητίετα Ζεύς*, B 197. Gladstone.—**βασιλῆας**; ζ 54.

50. **δαίτην δαινυμένους**; cf. ζ 61.—**μηδέ**; H. 858 a. From this point the poet forgets the maiden, and makes the goddess speak; on θ 161–64.

52. **ἔργοισιν,** "undertakings."—**εἰ καί**; on ζ 312. Some apodosis, "as would be the case, too," is omitted; on ζ 144. See θ 139, 217, Π 748; cf. η 315, λ 356.

53. **δέσποιναν.** Akin to the relaxation in the sense of *βασιλῆες*

which the Odyssey presents (ζ 54), is the introduction of the titles *δέσποινα* and *βασίλεια*, which never occur in the Iliad. The former is applied to Eurydice the wife of Nestor, to Arete, and to Penelope; the latter to Nausicaa, Arete, and Penelope. This title, Queen, betokens political movement, and, in the case of Eurydice and Penelope, the increased influence of women due to the absence of their husbands at Troy, and the cares of state thus devolving upon them. Gladstone. Among the Phæacians, it shows the habitual power exercised by the women.—**κιχήσεαι,** "thou shalt find," i. e. seek out; the future of mild command; η 319; H. 710; G. M. 25, Note 5.

54–5. "Now, Arete is her name of commemoration, and she is from progenitors the same that begat Alcinous the king." A name is **ἐπώνυμον** when it has been selected for the express purpose of commemorating some circumstance connected with the child or family, as when Autolycus names his grandson Odysseus, the Hater, because he had himself hated so many in his day: *πολλοῖσιν γὰρ ἔγωγε ὀδυσσάμενος τόδ' ἱκάνω· τῷ δ' Ὀδυσεὺς ὄνομ' ἔστω ἐπώνυμον*, τ 407. Cf. I 561. Hdt. tells us, VI. 63, that Demaratus, the Spartan king, was so called (*Δημ-άρητος = ὁ τῷ δήμῳ ἀρητός*) because a prayer had been offered up by the people that the king, his father, long childless, might be vouchsafed a son. So, Arete is the prayed-for child, like Odysseus, τ 404.—The meaning of **τοκήων** is determined by the following genealogy.—**τῶν αὐτῶν,** the article, as in Attic prose; H. 538 b. The attempt made by many critics to explain every instance of the article in Hm. as used demonstratively is now generally abandoned. Krüger has well said that the same amount of ingenuity expended upon the Attic article could make that always demonstrative. Indeed, Mr. Paley, one of the latest English editors of the Iliad, has founded upon the proper article use in Hm. one branch of his argument for the late authorship of the poems, placing them as far down as 450 B.C. In this point he has been completely refuted by Hayman; not, however, by denying the article use, but by showing from Hesiod, Archilochus, Alcman, Sappho, Alcæus, Solon, and Tyrtæus—the earliest writings we have after Hm., and all previous to 500 B.C.—that the real article occurs there with as much frequency as in Hm.; in short, "that the language

seems to have been at that period, as in Homer's, in the plastic state, which admitted of this same word being either article, demonstrative pronoun, or relative." A precisely similar fluctuation is observable in our own "the" during a considerable period of the early stage of the English tongue, and it is still seen in the German "der." In one of the oldest Greek inscriptions extant, that of Aboo Simbel, 650 B.C., we find the regular use of the article, as follows: *ταῦτα ἔγραψαν τοὶ σὺν Ψαματίχῳ τῷ Θεοκλ[έος]*. Cf. on *η* 201, 223.

56. The genealogical table here given is this:

Poseidon —— Periboia
Nausithous
Rhexenor — Alcinous
Arete

Ναυσίθοον; ζ 7.—**ἐνοσίχθων**; *ν* 140.

57. **γείνατο**; ζ 25.—**γυναικῶν . . . ἀρίστη,** "of women in beauty the foremost."

58–60. **μεγαλήτορος**; on ζ 17. It is probably to be taken here also in a good sense. The *onus* of their destruction is thrown upon the people by applying to them *ὑπερθύμοισι*, and *ἀτάσθαλον* more especially, as if their king, better disposed and wiser, had been forced into their foolhardy undertakings against his will. This would suit, too, the desire to trace back the more humane disposition of the Phæacians. **ὤλεσε** is then to be translated "lost," as *ψ* 68, where Penelope, incredulous of the return of Odysseus, declares to Eurycleia that the suitors *δι' ἀτασθαλίας ἔπαθον· αὐτὰρ Ὀδυσσεὺς ὤλεσε τηλοῦ νόστον Ἀχαιΐδος, ὤλετο δ' αὐτός.* The piety of Odysseus is often contrasted with the destruction of all his followers by their own presumptuous acts. Hence we may perhaps suppose a rebellion of Eurymedon's people against himself, and their destruction in a fratricidal war. Whether this, or a war with some other tribe of Hypereia, possibly the Cyclopes, or with the gods according to the later tradition, Hm. does not enlighten us. The Giants are mentioned only here, *η* 206, and *κ* 120, where the Læstrygonians are likened to them, a fact which shows their size, since the wife of the king there was as

big as a mountain, though Nausithous evidently is not so. Hesiod even has no trace of the war between the Giants and the gods. He makes them three in number and hundred-handed, and they assist the gods against the Titans.—**ἀτάσθαλον** applies to deep, deliberate wickedness, attended with an obstinate persistence that must be known to be wrong. For when it is intended to let in any allowance for mere weakness, or for solicitation from without, or for a simply foolish blindness, then the word *ἄτη*, not *ἀτασθαλίη*, is used. Such is the wickedness of Ægisthus, though warned by Hermes, of the suitors, the Giants, and the crew of Odysseus, who devoured the oxen of the sun. Gladstone.

61–3. **ἐμίγη,** "was united."—**ἐν**; *η* 23.—**Ῥηξήνορά**; on *θ* 110.

64. **ἄκουρον,** "heirless," as regarded succession to the throne.—**βάλ' . . . Ἀπόλλων.** All sudden and unexpected deaths, smiting the person when sound and well, without any visible or premonitory cause, are attributed to the painless arrows of Apollo for men, and of Artemis for women. The former produce the deaths by plague in the First Iliad, that of the pilot of Menelaus at his helm, and of the sons of Niobe in the presence of their mother. In the happy isle of Surie, where Eumæus was born, the people never died of disease, but by the gentle arrows of Apollo and Artemis, after passing to a good old age. By Artemis dies the nurse of Eumæus on the Phœnician ship, the wife of Eetion, the daughters of Niobe, Ariadne, and even Orion. The corpse of Hector, restored by preternatural agency to integrity and freshness after the lacerations it had undergone, is said to become like to the body of one slain by Apollo, that is, stricken down in the full vigor of health.

65. Am. and F. punctuate before **ἐν,** after schol. P. T. Examples may be found to support either; λ 198, 31, 68, Ξ 485.

66. **ποιήσατ'**; H. 556. Another probable case of the marriage of uncle and niece is that of Cretheus and Tyro. Diomed probably, and the Trojan Iphidamas certainly, married an aunt. Later, marriages of this kind were much more common at Sparta. Anaxandridas and Leonidas each wedded a niece, and Archidamus his aunt.

68. **νῦν γε,** sometimes opposed to the future, as Ρ 206, Τ 408, Ο 211, *σ* 123, *υ* 200; but more frequently to the past, as Ζ 125,

δ 32, λ 449, and so, doubtless, here. The declension in the position of woman may have begun even in the poet's day; on θ 223, ζ 66. — **ὑπ'**, "obedient to." — **οἶκον ἔχουσιν**; ζ 183.

69. **περί**; on ζ 158. — **ἔστιν**, not only has been honored, but still is honored, and this is the important point, since it is to the high estimation in which she is *now* held that Odysseus is indebted for the hospitality extended. As *her* suppliant he must needs be received, though she say not a word. This silence, which she maintains until Odysseus' prayer has been granted, is the highest tribute that the poet could pay to her influence. With **ἔστιν** the thought supplies *τετιμημένη*, or *τιμήεσσα*; ν 129.

70. **ἔκ τε**, "both by." What preposition is more common? H. 624 c. On the day before the death of the suitors, Athene suggests to Penelope to appear before them, and remind them that they had not yet made the customary gifts to the future bride, *ὅπως τιμήεσσα γένοιτο μᾶλλον πρὸς πόσιός τε καὶ υἱέος ἢ πάρος ἦεν*, σ 161.

71. **θεὸν ὣς εἰσορόωντες**, of the orator, θ 173; of Eurymachus, ο 520.

72. **δειδέχαται μύθοισιν**, "greet her with acclamations." How is **δειδέχαται** formed? H. 319 D., 392 a. The sense originates in the use of *δείκνυμαι* for stretching out the hand in pledging with the wine-cup. — **μύθοισιν** here takes the place of the usual *δεπάεσσιν*; Δ 4; cf. Χ 434. — **στείχῃσ'**; on ζ 183, 37.

73. **νόου ἐσθλοῦ**, "a goodly mind," sound sense and a kind heart; cf. η 111, 292. — **καὶ αὐτή**. Hers is not merely reflected light from the king, nor is it imputed to her through any empty compliment to her station. She has a mind of her own, and knows how to use it; η 234, θ 443, λ 335.

74. "For such wives as she may kindly befriend, and their husbands, she reconciles differences." She is a general peacemaker, but more especially in marital discords; an example of her wisdom and discretion, and also of her influence. — **ᾗσίν** is read by the best MSS., and is adopted here with Am., F., and Hay. for the common *οἷσιν*.

75. **εἴ κέν** has what equivalents in Attic? H. 747; G. 223, Note 2; C. 535. The supposition is particular; G. M. 48, 50; so ζ 313, θ 496, ν 182; cf. η 204, ζ 179.

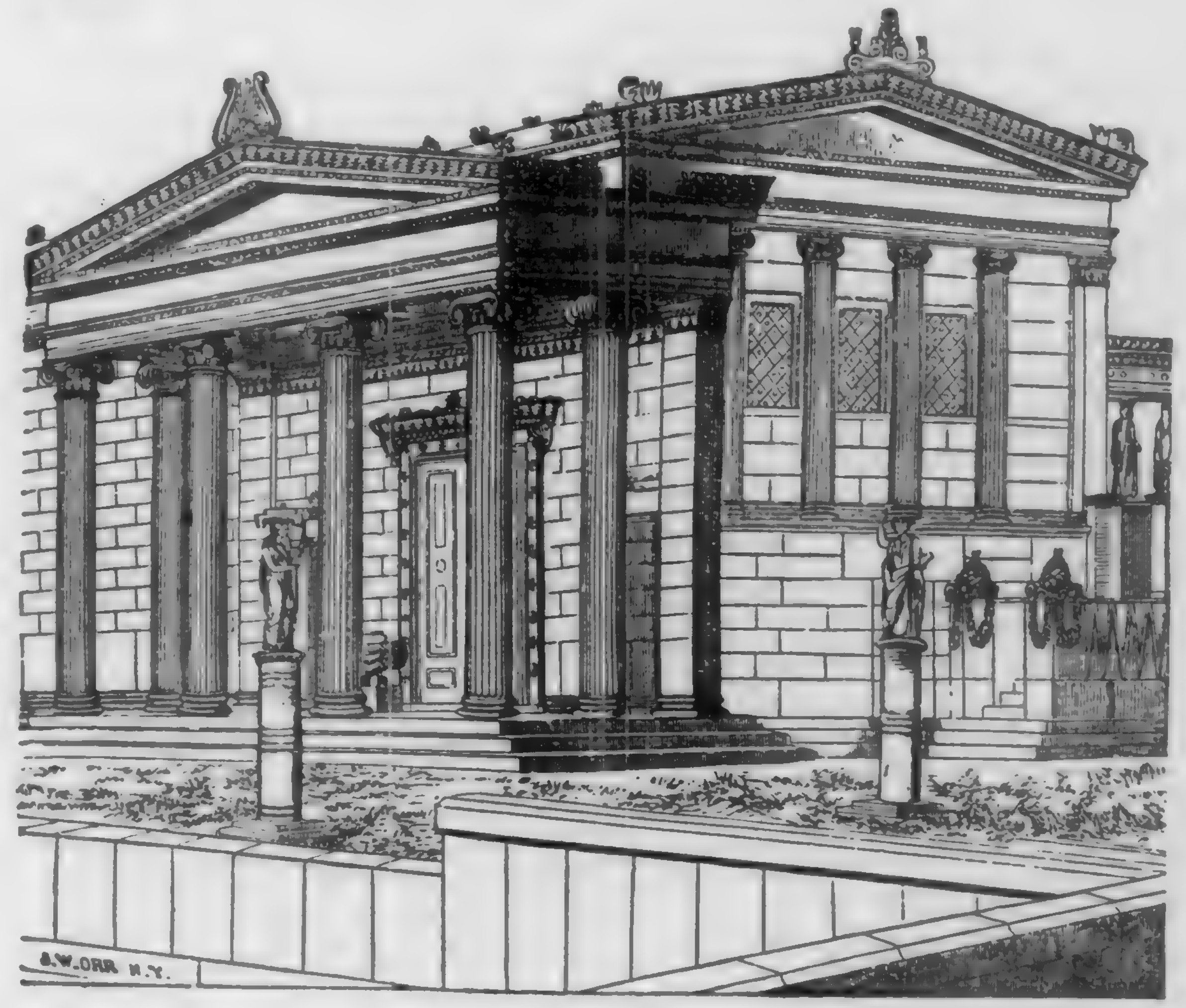
78. Cf. 37, 153, 182, θ 46, 104, η 207, 240, 298, 302, 308, etc. The duty of diversifying the connecting commonplaces of a narrative —the modes, for example, of specifying, in the course of a long dialogue, the deposition and resumption of the discourse by the speakers—is often one of the most irksome tasks to which the modern author is subjected. From these obstructions to the easy flow of his ideas the old poet was comparatively free. On the first few occasions he instinctively selected such forms of expression as appeared most appropriate and euphonous, and in the future was content to reproduce the same idea in the same terms, with such partial modifications as his own taste or incidental circumstances might suggest. "Epic commonplace" is common also to other nations in a primitive state of society, and reflects the simplicity of the age, as contrasted with the more studied art of refined periods of literature. Mure.

79. **λίπε δέ**, co-ordinate construction for *λιποῦσα*. The more important thought is placed first; on ζ 9. — **ἐρατεινήν**. It has been much debated whether the ancients generally, and whether Hm. in particular, had any distinct idea of beauty of landscape. Mr. Ruskin thinks that Hm. has no trace of feeling for what we call the picturesque. This faculty, it is true, was not highly developed in our poet; yet it surely existed. *ἐρατεινός (ἐράω)*, like our "lovely," indicates not only beauty, but a high degree of it, since it describes the charms of Hermione, who had the beauty of golden Aphrodite. It appears, therefore, to be clear that Hm. applied it to countries shaped in mountain and valley, Lacedæmon, Emathia, Scheria, the height of Pergamus, because such present a beautiful appearance to the eye as compared with countries of other forms less marked. But while this feeling did exist with Hm., it was one in the bud only; as, indeed, until within a very few generations it has lain undeveloped among ourselves. He may have been the father of this sentiment for his nation, as he was of so much besides. But the plant did not grow up kindly among those who followed him. If, then, Hm. sees less in the sensible forms of natural objects than we do, it probably is in a great degree because the genius of his people and his own genius had taught him to invest them with a soul which drew up into itself the best of their attractions. Gladstone. On ζ 123.

80. **ἵκετο.** As regards locomotion, Athene and Apollo display their majesty by movement instantaneous and self-sustained. They start, and their journey is completed. On one occasion only, Athene dons the winged sandals of Hermes, *α* 96. Zeus, Here, Poseidon, Ares, habitually employ their chariots and immortal horses. Athene, indeed, mounts the chariot of Here, but it is only to accompany that goddess, Θ 389.—Why is Marathon mentioned? Situated on the north-east coast of Attica, it would not lie in the direct route to Athens from Scheria in the supposed north-west. Athene, therefore, goes out of her way, as Here does in her flight from Olympus to Ida in the Fourteenth Iliad, 225–83, where the object seems to be to represent her passage as made by land, touching the highest peaks that line at intervals the path. Athene, on the contrary, goes by sea, 79, and the poet appears to have conceived a northerly route from Scheria by water, communicating with the Ægean through the Hellespont (on *η* 324, 244), whence Marathon would lie directly in her way. But, in any case, why introduced rather than other places on the route? The easiest answer always to Homeric puzzles is that the passage is an interpolation, in this case after Marathon had become famous from the battle against the Persians; but, centuries before that battle had set its crown of glory upon it, Marathon had been a place of importance, as the head of the Doric Tetrapolis, which under Xuthus defends Attica from the bronze-clad warriors of Chalcis, and from which Ion, the son of Xuthus, becomes ruler at Athens by wedding the daughter of Erechtheus, a union to which the present lines may have some reference. See Curtius, History of Greece, pp. 320, 132, Am. ed. —**Ἀθήνην,** the only instance of the name of the city in the singular. But other proper names are varied, as Θήβη, Θῆβαι, Μυκήνη, Μυκῆναι, Φηρή, Φηραί, Κρήτη, Κρῆται, Μάλεια, Μάλειαι.

81. Erechtheus, according to B 547–51, was sprung from the soil, nursed by Athene, and established in Athens in her rich temple, *ἐῷ ἐνὶ πίονι νηῷ*, where the youths of the Athenians propitiate him with bullocks and lambs, as the years roll round. The two were worshipped in common in the ancient temple on the Acropolis, which contained also the salt-spring and the sacred olive, and was destroyed by Xerxes. On the site,

the beautiful Erechtheum was built, considerable remains of which are still to be seen. The accompanying engraving exhibits a restoration of it. —**δόμον** doubtless the same as *νηῷ*, B 549.



82. **ἴε**; H. 405 D. —**κῆρ**; ζ 309, *η* 7. The poet has grouped the circumstances carefully, that the goddess may preserve her incognito. She has said that her father's house is hard by the palace, thus giving opportunity for her to retire in that direction, and escape the eye of Odysseus before vanishing.

83. **ὥρμαιν',** 133–34. —**χάλκεον,** either copper or bronze, but which is uncertain. Brass, a compound of copper and zinc, it was not. Pure copper is so easily bruised and battered that some process for tempering, now unknown (Æsch. Agam. 612), must be allowed if we make it the sole material of the numerous weapons and utensils in Hm. which are of *χαλκός*. Count Caylus did, after long experiment, discover that copper could be hardened by repeated water-baths; and pure copper implements have been recently discovered at Santorin, Troy, in Attica, Cyprus,

France, Ireland, and India. In Chaldæa it has been found, though rarely, the most of the objects having a component of tin, which hardens the copper and produces bronze. Two of Dr. Schliemann's Trojan battle-axes had respectively 4 and 9 per cent. of tin, while one of his swords from Mycenæ yielded upon analysis 13 per cent., a fragment of a vase-handle 10 per cent., but a copper kettle had only the slightest trace, 0.09 per cent.—**οὐδὸν,** the threshold of the palace proper. That he has passed the threshold of the *αὐλή*, and stands within the open court, seems certain from *ἔκτοσθεν αὐλῆς*, 112, and 135, 95; besides, from such a standpoint he is able to take in the whole scene, though it would be captious indeed to limit the poet in so general a description merely to what Odysseus could see.

84–5. "For as of the sun was the splendor, or of the moon, throughout the palace high-roofed of great-hearted Alcinous."—**ὥστε,** ζ 122, η 11. The glitter is from the gold, silver, and copper with which the palace is adorned, now lighted up by the latest glories of sunset from without, and the flaming torches within. Compare the description of the palace of Menelaus, emblazoned with the returns of his seven years' wanderings about Cyprus, Phœnicia, Egypt, and Libya, δ 72–3:

> *χαλκοῦ τε στεροπὴν κὰδ δώματα ἠχήεντα,*
> *χρυσοῦ τ' ἠλέκτρου τε καὶ ἀργύρου ἠδ' ἐλέφαντος.*

86. **τοῖχοι,** "house walls," *τείχεα*, "city walls." The men of Hesiod's Third Age, which preceded that of the Heroes, not only were clad in *χαλκός*, and used implements of *χαλκός*, but dwelt in houses constructed of *χαλκός*. Doubtless the poet, in his realm of phantasy, may construct his palace walls of solid bronze or copper; but if we are to look for any real counterpart of the buildings of the day, the walls were only sheathed with metal plates. The so-called Treasury of Atreus at Mycenæ, which belongs to a very early period, still shows traces of such sheathing in the bronze nails disposed at regular intervals throughout the interior, attesting the purpose for which they originally served. Of like construction in the historic period was the Temple of Athene *Χαλκίοικος*, at Sparta, begun, it was said, by Tyndareus, and the Treasury of the Sicyonians at Olympia, Paus. III. 17, 2, VI. 19, 2. Doors of wood, plated with bronze, were found near

Nimrud in 1879; and when Pizarro conquered Peru, the inner walls of the temple of Cuzco were covered with plates of gold that furnished a heavy contribution to the ransom of the Inca.—**ἐληλέατ'**; ζ 9.

87. **θριγκὸς κυάνοιο,** "a cornice of kuanos."—**κύανος** is something dark, to contrast with the walls, but whether a paint or a metal it is impossible to determine. Many of the ancients thought it a pigment formed of a native carbonate of copper; others make it bronze, lead, steel. The last is favored by Buchholz, Am., F.; but steel is so quickly eaten into a surface of rust by the action of the weather that it would serve no practical purpose as an outside coping, which this unquestionably is.

88. **ἐντὸς ἔεργον,** "were wont to enclose," when shut for the night; they were now wide open; on ζ 51. The phrase is applied to a city, Σ 512, and an island, Ω 544; cf. ζ 303.

89. **σταθμοὶ**; ζ 19. Virgil has lavished his description upon Dido's temple, and with consummate art has introduced the pleasing episode of the pictures, Æn. I. 448:

> (Templum) Ærea cui gradibus surgebant limina nexæque
> Ære trabes, foribus cardo stridebat ahenis.

90. **ἐφ',** "thereon," upon the *σταθμοί*.—**χρυσέη**; ζ 79.—**κορώνη,** the hook by which the door was drawn to; *θύρην δ' ἐπέρυσσε κορώνῃ ἀργυρέῃ*, of the sleeping-apartment of Telemachus, α 441. The contrast of colors in the various metals, and their disposition, should be noticed.

91. **ἑκάτερθε,** sc. *θυράων*; ζ 19. A pair of gold and a pair of silver dogs guarded the portals.

92–3. **ἰδυίῃσι**; ζ 233.—**φυλασσέμεναι**; ζ 82.

94. **ἀθανάτους** properly, as appositive to *κύνες*, should take its case; but when, between the appositive and the idea to which it belongs, a relative sentence intervenes, the appositive can agree with the relative. This construction is not infrequent among the poets, but in prose occurs noticeably only in Plato. Krüger.—**ὄντας.** This line has been thought a later addition from the presence of *ὄντας*, instead of the usual *ἐόντας*. The MSS. give *ὄντες*, τ 230, and *οὔσης*, τ 489; but the objectors there either change or excise. Yet precisely analogous forms are seen in *ἦσι*, θ 580, Τ 202, *ὦσι*, ω 491, Ξ 274.—**ἀγήρως ἤματα πάντα,** "ageless

forevermore." — **ἀγήραος** or **ἀγήρως** never occurs in Hm. except with *ἀθάνατος*, and always of something divine, as the Ægis, B 447, and the immortal horses of Achilles, P 444. Penelope is *βροτός*, but Calypso, *ἀθάνατος καὶ ἀγήρως*, ε 218; cf. η 257. The epithets, therefore, cannot be said to describe merely the enduring character of the material of which the dogs are fashioned. These porter-dogs must be endowed with the same attributes of life and motion with which the poet invests other works of high art in metal, especially from the hand of Hephaistos, and they furnish the climax of that copious vivifying power which he has poured like a flood through his verse. Hephaistos has twenty tripods in his smithy that move spontaneous to the assembly of the gods, and the two maidens that attend his limping gait are wrought of pure gold, and

> *τῇς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν, ἐν δὲ καὶ αὐδὴ*
> *καὶ σθένος, ἀθανάτων δὲ θεῶν ἄπο ἔργα ἴσασιν.* Σ 419.

The arms of Achilles manufactured by Hephaistos, so far from being a weight upon him, seemed like wings to lift him from the ground; and the figures on the shield moved and fought, danced and sang, while the golden furrow darkened into mellow mould behind the plough. The Phæacian ships, which knew no higher architects than the Phæacians themselves, were gifted with thought and intelligence, and needed not the helmsmen to guide them on their way; θ 556–62.

95. **ἐν δὲ,** "but within." The poet passes now to a description of the interior of the great banqueting-hall, which could be seen by Odysseus through the open doors. — **ἐρηρέδατ'**; H. 392 D; C. 287; cf. ζ 308, θ 66, 473.

96. **διαμπερὲς**; θ 245. — **ἔνθ' ἐνὶ,** "whereon;" cf. Ξ 216. — **πέπλοι**; ζ 38.

98–9. **ἑδριόωντο,** "were wont to sit;" ζ 257, ν 9. — **ἐπηετανὸν γὰρ ἔχεσκον,** "for store without stint they ever had." So Odysseus, returning to the ship after he has compelled Circe to retransform his companions that had been changed into swine, tells the rest whom he finds there to hasten to the palace that they may see their comrades *πίνοντας καὶ ἔδοντας· ἐπηετανὸν γὰρ ἔχουσιν*, κ 427. *ἐπηετανὸν* in these two passages and Ap. Rh. II. 1179 is a substantive; cf. σ 360.

100. **κοῦροι,** not statues, but "youths;" hence they are doubtless to be considered animate productions of the same hand that wrought the golden hounds. Assyrian art, from which the Greeks borrowed so much, thus far exhibits no work that can justly be called a statue, only five rude figures of stone in the round. On the other hand, sculpture in relief attained there to a high degree of excellence. So it is in the Homeric poems; there is no statuary. The Pallas figure of Z 303 must have been as rude as the oldest Assyrian figure; cf. the seated goddess figured above, p. 89. The dogs of Alcinous may have been a poetic reflection of something similar to the lions over the gateway at Mycenæ, or, rather, like the handmaids of Hephaistos and the torch-bearers here, living creatures, not made of flesh and blood, but turned out of the poetic alembic gold. Of art in relief, however, the poems are often descriptive, notably in the shield of Achilles, where the vivid imagination of the poet doubtless soars high above the art of his day. Schliemann's discoveries at Mycenæ show almost nothing in the round, but much in relief. The accompanying figures exhibit two of the half-dozen attempts at representation of the human form in metal among



the objects discovered there; these, however, are properly reliefs, since they are stamped out, and each is but half a body. The terra-cotta figures were still more rude, as may be seen by examining similar statuettes in the Cesnola Collection, especially the Venuses from Alambra. — **βωμῶν,** "pedestals," an earlier sense than "altar," which, however, occurs

in Hm. At Θ 441 it is a raised platform on which the chariot of Zeus is placed after use.

101. **δαΐδας,** uniformly in the plural, because, "as appears from ancient marbles and other representations, it was formed of a number of staves or twigs, either bound by a rope wound round them in a spiral form, or surrounded by circular bands at equal distances. The inside of the torch may be supposed to be filled with flax, tow, or other vegetable fibres, the whole being abundantly impregnated with pitch, rosin, wax, oil, and other inflammable substances." Dict. Antiq. Here the encasement is of gold. They are employed in the palace of Odysseus to light the way to bed, to kindle the fire in the braziers, give light to Penelope at her evening task in her chamber, and, in fact, wherever a portable light was needed. The lamp, *λύχνος*, is mentioned but once, *τ* 34. Corresponding to the *κοῦροι* here, in the hall of Odysseus are the three *λαμπτῆρες*, or braziers filled with wood, lighted and kept replenished, *σ* 307.

102. **φαίνοντες,** intransitively, "giving light," as *σ* 308.

103. **οἱ,** the king; on *ζ* 131. The palace of Odysseus also has fifty female slaves, imitated by Virgil of the household of Dido. **δμωαὶ** is taken up again distributively by the following *αἱ μὲν, αἱ δ'*, so that no verb is to be supplied; so *α* 109, *η* 129, *θ* 360, *μ* 73. The change from the past tenses in the preceding description to the presents that follow, 104–30, is unusual for Hm., who, in narration, regularly uses the present only of facts which may be conceived to be true during the time of the singer himself, as *ζ* 42–6, *ν* 96–112, Β 751–55. Though the historical present was admitted here and in a few other instances by the scholiasts, some modern critics deny its use altogether in Hm., and hence Friedländer, F., Düntz., characterize the present passage as an interpolation. Note that the presents here are not of the ordinary historical nature, since they all denote the continued wonted act, much like Α 163, 168, *ν* 377, etc.; cf. *ζ* 87, *κ* 349–50, *ν* 160, *ξ* 165; yet the ground-work appears laid for the later use, and such slight advances as the present passage shows may exhibit the path along which it developed.

104. **ἀλετρεύουσι.** This was one of the severest tasks imposed upon the slave, and it fell regularly upon the women. Twelve

are assigned to this duty in the palace of Odysseus. A specified amount must be the grist of each per day, and the hour which loosed the ox from his yoke brought no rest to one whose feeble strength had not fulfilled her task. It is such a one that in the dawn of the morning hears the thunder-omen sent by Zeus to Odysseus on the day the suitors die, *υ* 105. Among the Egyptians, too, "the maid-servant that is behind the mill" is the lowliest of the land. Exodus xi. 5. The hand-mill consisted of two circular stones, nearly flat, the lower one fixed, while the other turned on a pivot or shaft rising from the centre of that beneath it. The grain, descending through an aperture in the upper stone immediately above the pivot, gradually underwent the process of grinding as it made its way from the centre to the rim. It was turned by the woman seated, and holding a handle fixed perpendicularly near the edge. Such a mill is still to be found among the islands of the Ægean, and is the same as the Scottish quern. Schliemann discovered at Troy numerous stones of lava, 13 in. long by 7 broad, which are reasonably conjectured to have been used as mill-stones; found also at Mycenæ.—**ἔπι**; *θ* 403, 563, *λ* 367; on *ζ* 12.—**μήλοπα καρπὸν,** "apple-hued grain" is probably wheat, as barley is called white, *λευκόν*. The scholiast compares *ξανθή*, the epithet of Demeter.

106. If **ἥμεναι** applies to the weavers as well as the spinners, then some foreign fashion, like the Egyptian, is intended; for the Greeks are habitually represented as moving up and down before the loom, *ἱστὸν ἐποιχομένη* (Α 31), as they wove, a posture necessitated by the upright loom then in use. Yet *κατὰ δῶμα*, 103, makes the description a general one, so that we are not to look for all the slaves in the *μέγαρον* (cf. 121, *θ* 61), where the mill-grinders would be incongruous indeed, and the loom-workers only less so. The mill-maids of *υ* are located in the *αὐλῇ*, and the websters belong to the women's apartments; Γ 125, 142, Χ 440. The spinners might properly remain in the hall, *δ* 121–35, and answer to *ζ* 307. They are closely linked here with the former, because the two tasks are closely allied, and their joint product is the pride and boast of the people; *ζ* 26–7, 49, 53, 58, 61, 64, 111, 306, *η* 107–11, 235, *θ* 249, 392, 425, 441, 455, *ν* 67, 73, 118. The simile then probably illustrates both words, **στρωφῶσιν** and **ἥμεναι**, rapid

motion in working, combined with a fixed position at work; ζ 292.

107. "And from the close-warped linen drops the liquid oil." —**ὀθονέων,** the outer garment of Helen, Γ 141, when she visits the walls, and of the maidens in the dance, Σ 595; cf. ν 73.—**ἀπολείβεται** is explained, by some, of the oil with which the threads were sprinkled while weaving, to impart a lustre to the cloth, as the so-called weavers' glue is used at the present day; cf. Σ 596, quoted ζ 157. Others insist that it is only a figurative mode of indicating that the cloth is as lustrous as oil; or that the weaving is so fine and close that oil will not pass through if poured on. At all events, the cloth has a lustrous surface, ζ 26, 74, and elsewhere. Compare a somewhat similarly dubious expression Callim. Ad Apol. 37–9, and Hymn to Hestia, where it is said of her:

αἰεὶ σῶν πλοκάμων ἀπολείβεται ὑγρὸν ἔλαιον.

108–9. **ὅσσον**; ζ 294.—**ἐλαυνέμεν**; on ν 81.—**ὣς,** irregular correlative to *ὅσσον*.—**δὲ**; on 47.

110–11. **ἱστὸν,** "loom," not web, as counter to *νῆα*; H. 549.—**τεχνῆσσαι,** contract adjective from *τεχνήεσσαι*, as *τιμῆντα* from *τιμήεντα*, Σ 475.—**πέρι**; H. 112, θ 44, 63. "For roundly to them has Athene given both knowledge of very beauteous handiwork and goodly minds." Poseidon aids the men, η 35, Athene the women. For this province of Athene, see on ζ 233.—**ἐπίστασθαι** is fully nominal, and is connected by *καὶ* to *φρένας*.

112. **ἔκτοσθεν αὐλῆς,** said naturally for one standing within the *αὐλή*. By a turn of the head the scene to be described could be seen by Odysseus, or may have been remarked before entering. But see on 83.—**ἄγχι θυράων,** across the street from them.

113. **τετράγυος,** "of four measures." What the *γύη* was as a measure of land is uncertain. The Ætolians offer to Meleager as a great gift, *μέγα δῶρον*, a glebe of fifty measures, *τέμενος πεντηκοντόγυον*, of their best vine and corn land, Ι 579.—**ἕρκος,** "enclosure."—**ἀμφοτέρωθεν,** length and breadth, equivalent to the entire circuit; cf. *ἔνθα καὶ ἔνθα*, 86, 95.

114. The whole garden is divided into three parts, the orchard proper, the vineyard, and the vegetable garden, the description of each of which is introduced by **ἔνθα δὲ,** 114, 122, 127. "The

Gardens of Alcinous" have become the synonym for all that poet may conceive of luxuriant fruitfulness. Milton has introduced them in a simile to set off his Garden of Eden:

"Spot more delicious than those gardens feigned
Or of revived Adonis, or renowned
Alcinous, host of old Laertes' son." P. L., IX. 440.

Of the kind of beauty here described, Gladstone, in his treatment of the subject of the picturesque in Hm. (on 79), remarks as follows: "I assent entirely, on the other hand, to what Mr. Ruskin has said respecting his sense of orderly beauty in common nature. The Garden of Alcinous is truly Dutch in its quadrangular conceptions; but it is plain that the poet means us to regard it as truly beautiful. Symmetry, serenity, regularity, adopted from the forms of living beauty which were before him, enter largely into Homer's conceptions of one form, at least, of inanimate beauty." Studies, III. p. 420.—**πεφύκᾰσι** like λελόγχᾰσι, λ 304.—**τηλεθόωντα**; on ζ 14. Scheria is called *ἐρίβωλον*, ε 34.

115–16. **ὄγχναι, ῥοιαὶ, μηλέαι, συκέαι, ἐλαῖαι,** are all trees.—**ἀγλαόκαρποι,** "bright-fruited;" cf. *nitidæ fruges*, Lucr. I. 252. These two lines also describe the fruit-trees that flung down their branches over the head of Tantalus in the Underworld, but whisked them high above his reach if he attempted to pluck their fruit; λ 589.

117–18. "Of these never does the fruit decay or fail, winter or summer, lasting through the year."—**χείματος**; H. 591; G. 179; C. 426. Hm. divides the year into three seasons only—spring, summer, and winter. *ὀπώρη*, which has been called autumn by some, includes too much, since it begins early in July, and must be taken as a synonym of *θέρος*. Buchholz.—**ἐπετήσιος** gathers up and emphasizes the thought of the preceding.—**μάλ' αἰεὶ,** "ever unceasing."

119. For a similar "acephalous" line, see θ 452, and compare ζ 45, η 94.—**Ζεφυρίη** is properly an adj.; only here for Ζέφυρος. This wind is the most prominent in the view of Hm. Within the circle of the Ægean and in Ithaca it is a fierce, loud-roaring wind, often bringing storm and destruction to ships. Only in Scheria and Elysium, δ 567, does it partake of the milder character, which was afterwards recognized in Zephyr when it had

moved down from the north and become a simple west wind; for its home, when it sweeps down from Thrace, is in the north-west, and so far towards the north that it almost meets with Boreas at times.

120. The fruit is now spoken of.—**ἐπ'**, "upon," "after."

121. The grape belongs properly in the following description of the vineyard, but the poet has anticipated here, in order to declare emphatically that the most essential peculiarity of the orchard, its never-failing supply, also pertains to the vineyard as well. It will be observed that this quality of their climate scarcely squares with the need of fires, η 7, but we are expressly informed that all here is supernatural and god-given, 132; on ζ 42. The poet has transferred to this one spot everything desirable that nature offers in different places and different climes, or that the fancy can conceive in one wonderful clime. Therefore, as Am. remarks, it is a fruitless task to attempt to bring each several part of the description into accord with actual reality, and to satisfy the critical judgment on every side. Aristotle, when asked his opinion of the city of Athens, wittily quoted this line in allusion to the sycophants.

122–26. **αἱ**, 103.—**τῆς . . . ὑποπερκάζουσιν**, "of which one part, a sunny area in a level spot, is dried by the sun, and then again other grape-clusters they gather, and others they tread; and in front, too, are setting grapes, casting their flower, and others just darkening."—**θειλόπεδον**, appositive to ἕτερον. The sense runs: In one part of the vineyard, more sunny than the rest, perhaps by reason of elevation (cf. Virg. Georg. II. 521), or distance from the fruit-trees, the clusters hang till dried to raisins; in another part they gather fruit, and in a third they make the wine.—**τέρσεται** is generally understood to refer to a partial drying of the grape for the *vinum passum*, which was made from such grapes; Ameis argues that no hint of any such wine is to be found in Hm., while the plain sense is more Homeric, and would furnish an additional product for the table, and a further proof of luxuriant profusion.—**ἑτέρας**, sc. σταφυλάς.—Ameis refers **πάροιθε** to the extremity of the branches of the vine, because the clusters nearest the parent stock ripen first.—The preposition of **ὑποπερκάζουσιν** is usually given the sense of "somewhat." Am. sees in it another

touch of nature; for the grape begins to color first underneath. Compare with this passage the beautiful picture of the vintage wrought upon the shield of Achilles, Σ 561–72.

127–28. "There, too, well-ordered garden-beds of all kinds along the last row are growing, bright the year through."—**πρασιαί**, from πράσον, meant originally a leek or onion garden; on ζ 77. The garden of fruit and vegetables appears to have been a common, if not a necessary, adjunct to a household. Odysseus extols in high terms the careful cultivation bestowed upon the ὄρχατος and πρασιή of Laertes, ω 244–47: Diomed speaks of many ὄρχατοι among the possessions of his father, Ξ 123; and pease and beans are mentioned in a simile, Ν 589, and the poppy, Θ 306.—**νείατον**, the last row of vines passing in the order assumed above from trees to vines, and vines to vegetables.—**γανόωσαι** must not be taken in the sense of "bright with flowers," as if this were a flower-garden. Such appears to be the meaning of Mr. Bryant's "beds of plants that all the year bore flowers." As this verb, in the only passages where it otherwise occurs in Hm., pictures the sheen from the polished helmets and breastplates, so here it sets before us the lustre of leaves that are full-fed from the soil and full-watered from the irrigating rivulets. No hint of the cultivation of flowers simply as such is to be found in Hm.; for the poppy was undoubtedly an article of food, as we know it to have been in the time of Thucydides, and as it still is in Poland and Russia. The love of flowers, however, was not absent in the Heroic Age, as is evinced by the frequent and loving mention of them bespangling the meadows and hill-tops, and by their selection to adorn objects in metal and tapestry; but this fondness found full gratification in their profusion of wild flowers. Of these the lily, crocus, asphodel, hyacinth, and violet are mentioned in the poems; but, strange to say, the rose, which grows so luxuriantly there, and is so frequent a theme with the later poets, appears only indirectly in the epithets ῥοδοδάκτυλος, ῥοδόεις, and the proper name Ῥόδος. The same is the case in Hesiod, and it first meets us in the Hymn to Demeter.

129. **ἐν δέ**, in the vegetable garden.—**ἡ μέν . . . ἡ δ'**, as above, 104.—**κῆπον**, the same as ὄρχατος above. The orchard-garden of Laertes is called indifferently κῆπος, ὄρχατος, ἀλωή. Irrigation

by artificial channels is made the subject of a simile in the Iliad. Achilles, pursued by the river Scamander, which overflows its banks in the chase, is compared with the man who, letting the water in upon a garden, hastens on to clear the stoppages from the channels, and is overtaken by the stream, Φ 257.

130. **ᾗ δ'**; the other spring is led under the threshold of the court, within which an enclosed fountain, like that of Ithaca (on η 20), may be supposed constructed, and from this the towns-people obtained water. — **ἵησιν,** "pours;" on η 4.

131. Ameis is of opinion that the presents of 104–30 are due to the poet's assuming the standpoint of Odysseus as he surveys the scene, but with **ὑδρεύοντο** this standpoint is abandoned, and he returns to the regular recital; on 50.

132. "Such, then, among the possessions of Alcinous were the splendid gifts of the gods." — **ἐν 'Αλκινόοιο**; ζ 11. *οἴκῳ*, the usual word to be supplied, is here to be understood in its widest sense of the house and all belonging thereto, so as to include the garden with its wonders, as well as the palace. — **ἴσαν,** θ 233.

133–34. These lines, with proper substitutions, are applied to Hermes when he stops before the Grotto of Calypso, to gaze in admiration at the beauties there spread before the eye, ε 75.

135. **οὐδὸν,** of the house proper. — **δώματος,** governed by *εἴσω*; θ 290.

136. **ἡγήτορας ἠδὲ μέδοντας,** "leaders and guardians," the regular titles descriptive of the chieftains as a body, in their capacity as leaders and shepherds of the people—on the one hand, taking the initiative in war, on the other, exercising a patriarchal guardianship and watchfulness over the people. The latter title habitually accompanies the former, and they are as regularly joined to some genitive, as here.

137. **'Αργειφόντῃ,** commonly translated "Argus-slayer," as referring to the myth of Io, but no explanation of the word is given in Hm., Hesiod, or the Hymns, and Io nowhere appears in Hm. Ameis derives from *ἀργός* and *φαίνω*, and translates "the courier," following a scholiast, *ὁ ταχέως καὶ τρανῶς ἀποφαινόμενος*; others, interpreting *ἀργός* as "bright," get "the bright shiner," connecting it with the idea of the dawn. *'Ερμείας* is referred by Max Müller to the Sk. Saramêjas, one of the names for the dawn.

138. **σπένδεσκον**; ζ 6. Is this a proper conclusion for the conditional relative clause following? G. M. 62 Rem. Libation is poured to Hermes last, before retiring to rest, because he is the giver of sleep through the agency of his caduceus, as is said ε 47:

εἵλετο δὲ ῥάβδον, τῇτ' ἀνδρῶν ὄμματα θέλγει
ὧν ἐθέλει, τοὺς δ' αὖτε καὶ ὑπνώοντας ἐγείρει.

He exercises this influence upon the warders of the Grecian camp when he conducts Priam through their midst to the tent of Achilles, Ω 445. — **μνησαίατο**; ζ 286, θ 70, 87, 90, 220; on ζ 183.

139–41. **διὰ δῶμα**; ζ 304. — **ἠέρ' ἔχων,** like a garment; ζ 61: *Septus nebula*, Æn. I. 439. — **ἵκετ'**: why the indicative? G. M. 66, 1; G. 239. So η 276, 280; cf. ζ 218.

142. **ἀμφὶ**; on ζ 9. — Observe the recurrence of **'Οδυσσεὺς,** 133, 139, 142, 145, at the end of the line, a favorite position for a proper name if the metre will admit. Of the 73 instances of the occurrence of the name Odysseus in these selections, 47 are at the end of the line, to 26 elsewhere. Cf. θ 2, 4, 8, 130–32, 143, 419, 421, 423.

143. "And then, at last, from him back poured the mystic air." — **αὐτοῖο**; H. 580. — **πάλιν.** The cloud melted back into the transparent atmosphere from which it was formed, as mist vanishes before the morning's sun. For though the veil is divine, the similitude of the natural phenomenon is maintained; and the ancients considered fog to be nothing more than thickened air, while darkness was a very thick fog deceiving the sight. Virgil has expressed this somewhat more accurately: *Circumfusa repente scindit se nubes et in æthera purgat apertum*, Æn. I. 587.

144–45. **οἱ δ' ἄνεῳ ἐγένοντο,** "and silent they became." — **ἄνεῳ,** made an adj. by most authorities, in spite of Buttmann. — **κάτα**; ζ 12. — **φῶτα ἰδόντες**; ζ 199. — **ἐλλιτάνευεν**; on ζ 20, ν 151.

146. **θύγατερ,** a more resonant and exalted mode of address than the simple patronymic, which is found but twice among the Phæacians, θ 114–16. Compare Odysseus' address to Nausicaa, θ 464, and that of the suitors to Penelope, σ 245, 285, φ 321.

147. Observe the art with which the dignity of the king is up-

held (respecting which he is somewhat touchy, λ 348), by the choice of **πόσιν,** and its position here. The dignity and brevity of the prayer are admirably adapted to the situation. Compare it with the presentation of his case to Nausicaa. All the eulogistic compliments which comprised one half of the speech to the young lady, and all reference to his former importance in the world, are omitted. His misfortunes are but barely stated, the prayer for their prosperity is abridged, and, instead of the modesty which characterized his request to the maiden, we have the boldness that befits the suppliant to king and court.

148–49. **ὄλβια ζωέμεναι,** "happiness in their lives;" cf. θ 413, ζ 306.—**ζωέμεναι** is added to contrast with what follows; not only to live happily, but die happily, in the midst of wealth and honors, bequeathing these to their children, not to strangers.

150. **γέρας** may be any prize for honorable services, as an estate, Z 194, I 578, a female slave, complimentary portions at banquets, presents in general, and even the kingly authority. As regards succession to the last, Gladstone concludes from the evidence offered by the position of Telemachus, that "It was admitted by the suitors that it descended to him from his father. Yet there evidently was some special, if not formal, act to be done, without which he could not be king. Perhaps the expressions of Antinous imply that such a proceeding was much more than formal, and that the accession of Telemachus to the supreme dignity might be arrested by the dissent of the nobles. The answer, too, of the young prince (α 396) seems to be at least in harmony with the idea that a practice either approaching an election, or in some way involving a voluntary action on the part of the subjects, or of a portion of them, had to be gone through." Studies III. p. 51.

151–52. "But for me an escort speed ye my native land to reach."—**ἱκέσθαι**; on ζ 82, 90, η 174, θ 45, ι 518; ζ 58, ρ 362, α 93–5.—**θᾶσσον,** "with all haste," a comparative used absolutely, but never for the positive, simply, and always with the imperative, the hortative subjunctive, or sentences of purpose. Am.—**ἐπειδή.** I speak of haste because I have already been kept so long from home.—**δηθά**; on ζ 220.

153. **ἐπ'**; ζ 52. He seats himself by the hearth, because the lowly position would display his personal humility, notwithstanding the boldness of his request, and because it was near the feet of Arete. That a certain degree of sanctity, too, should attach to the family hearth, and the spot near which the guest was seated in honor, is a natural inference; but it was not as yet exalted into divinity. Ἱστίη, as a goddess, appears first in Hesiod, where she is a sister of Demeter and Here; in the Hymn to Aphrodite she is regularly installed over the hearth. The suppliant often takes seat on the threshold of the room, as Odysseus before Æolus, κ 62, and at home as beggar, ρ 339; so Penelope, in her agony of grief at the departure of Telemachus, δ 718. Themistocles, in exile, follows among the Molossians the example of Odysseus here.

154. **πυρί οἱ**; ζ 224, 248, 296.—**ἀκὴν σιωπῇ,** "hushed in silence;" θ 234, λ 333, ν 1.

155. **ὀψὲ δὲ δή,** "but at last, then," mostly after the preceding formulaic line, to which it naturally attaches as introducing the action which some one of the company, more bold or more energetic than the rest, takes upon himself to urge or initiate after a long silence of astonishment, doubt, or fear.

156. **Φαιήκων**; on ζ 257, 202.—**προγενέστερος,** "an elder," "very aged;" the comparative as *θᾶσσον*, 152, *κάλλιον*, 159.

157. **μύθοισι**; H. 609.—**εἰδώς,** causal; H. 789 c. Knowledge in the Homeric day must be founded on experience, and experience comes with years. The aged man, with his many-sided experience reaching back into the past of three generations, is the wise man, skilled to speak the word that wins the meed of fairest counsel:

> *ἀνήρ, παλαιά τε πολλά τε εἰδώς,*
> *Νέστωρ, οὗ καὶ πρόσθεν ἀρίστη φαίνετο βουλή.* ω 51.

159–60. "Not indeed to thee is this full honorable, nor even is it fitting."—**ἧσθαι** defines **τόδε** appositively; H. 766; λ 359, 364.—**χαμαί** may be taken literally (ζ 51, τ 63) or generally.

161. "But these, thy word awaiting, themselves restrain;" cf. λ 342–46.—**οἵδε,** with a gesture to his fellow-kings.

162. **ἀργυροήλου,** an epithet applied only to the sword (on θ 406), and to the throne in the palace of Hephaistos, Alcinous, Circe, and once in that of Odysseus; hence something unusually splen-

did. Compare the numerous large gold bosses or buttons discovered by Schliemann in the graves of Mycenæ.

163. **εἶσον ἀναστήσας**; ζ 7–8.—**κηρύκεσσι**; on θ 399.

164. The scholiasts unite in giving the sense "anew" to the preposition of **ἐπικρῆσαι**, and this is well adapted to the case in hand, since the last libation for the night has been poured, and the mixture may well be supposed exhausted. Many recent editors think it describes the addition of the wine to the water.—**καί**, "also," as well as Hermes.—**τερπικεραύνῳ**, like *ἀστεροπητής, ἀργικέραυνος, στεροπηγερέτα, ἐριβρεμέτης, ὑψιβρεμέτης, ἐρίγδουπος, εὐρύοπα, νεφεληγέρετα, κελαινεφής*, is an ascription of Zeus in his capacity as lord of the atmosphere and its phenomena.

165–66. **σπείσομεν**; on ζ 31. How is *σπει.* made from *σπενδ.*? H. 49, 31.—**ἱκέτῃσιν**; ζ 207.—**ἔνδον ἐόντων** = *τῶν ἔνδον ἐόντων*, "of the viands within," ready at hand; 176. This is the custom when the stranger comes in unexpectedly; no fresh meal is prepared.

167. **τόγ'**: why the acc.? H. 576 a.—**ἱερὸν μένος Ἀλκινόοιο**, "the impetuous ardor of Alcinous." Ameis suggests this rendering for **ἱερὸν**, an archaic meaning supported by the Sk. *ishiras.* Hayman describes Alcinous as "simple, genial, good-natured, garrulous, boastful, and hospitable;" but the main spring from which these characteristics flow is an ardent impetuosity which carries him away quite beyond the limits of sober discretion. He is somewhat slow of perception, and therefore backward in action upon an unexpected emergency; but when the proper train is suggested by others, he is not only quick to acquiesce, but far outstrips the suggestion in his eagerness of adoption. Astonished at the appearance of Odysseus, he remains speechless with the rest till chidden into action by Echeneus, whose age brings both the wisdom that comprehends the situation and the reverence under which his chidings will be brooked. Then the king hastens to raise the hero and seat him even upon the throne of his favorite son. When the courtiers have retired, it is Arete that begins the conversation, 236, and introduces the usual questions which it was his place to put to the guest; cf. λ 335, and for his impetuosity, η 299–301, 311–16, θ 102, 246, 388, 546, λ 348–53, 375–76, etc. The periphrasis of "the impetuous ardor of Alcinous," for "the impetuous and ardent Alcinous," is common to

many languages, and personifies that quality which is the essence of the individual; cf. on 187. Of similar phrases Hm. has, *ἴς Τηλεμάχοιο, Κάστορος βίη, σθένος Ἠετίωνος, Πυλαιμένεος λάσιον κῆρ.*

168. **χειρὸς**; ζ 142.—**δαΐφρονα**; ζ 256.—**ποικιλομήτην**, like *πολύμητις, πολυμήχανος, πολύτροπος, πολύφρων*, elsewhere his epithets.

169–70. What irregularity has **ἐσχαρόφιν**? H. 206 D.—**ἀγαπήνορα**, "manly;" for proof of this see his speech to Odysseus, as compared with that of Euryalus; θ 145–64.

171. **δέ**; on ζ 6; it exchanges with *γάρ*, ρ 257.—**μιν**, the son.

172–76 are repeated 4 times in the Odyssey: *α* 136–40, when Athene, in the guise of Mentes, is received by Telemachus in Ithaca; *δ* 52–6, when Telemachus and Peisistratus arrive at the palace of Menelaus; *κ* 368–72, of Odysseus in the halls of Circe; *ρ* 91–5, of Telemachus with Theoclymenus on his return to his home. It is remarkable that many such repetitions in the poems are descriptive of objects of that homely character which may appear least adapted for poetical embellishment. Yet it is evident that they were agreeable to the poet's audience, as they are, indeed, to modern taste, though foreign to our practice. For us the apparent anomaly has been explained by the charm of antiquarian interest, as the domestic utensils of Pompeii awaken a livelier emotion than the porticos and temples; but for the poet's contemporaries, it must reflect the feelings of a simple and childlike state of society. As the potter



soon learns to fashion the common utensils of every-day use into more elegant shapes and to adorn them with various forms of ornamentation, so the poet brings gratification to the popular taste by the embellishment of objects of domestic or familiar interest. — **προχόῳ** to be construed with *φέρουσα*; cf. γ 440. The *πρόχοος* serves also for dipping the wine from the mixer and filling the cups. The preceding figure exhibits a *πρόχοος* of gold, discovered by Schliemann in one of the tombs at Mycenæ.

173. **ὑπὲρ.** The hands are held over the basin, and washed while the water is poured over them from above, as the Moslem custom demands at the present day. This ablution habitually precedes the meal as well as the sacrifice. Fingers, not forks, conveyed the food to the mouth. — **λέβητος**; on ν 13.

174. **νίψασθαι**; ζ 82. If the infinitive terminations *-σθαι*, *-μεναι*, and *-αι* were originally dative case-endings, as many think, we can easily trace the dative sense here, "for washing." — **τράπεζαν.** A separate table is usually placed before each person at the feast. All were accustomed to sit; reclining at table was a later custom, but when introduced is uncertain. The Spartans appear to have followed it at the time of Alcman, but for Greek women and children the ancient custom continued in vogue.

176–77. **εἴδατα**; on ζ 77. — **χαριζομένη παρεόντων,** "giving freely out of her present store;" H. 574. — **πῖνε**; ζ 249. Virgil gives an additional touch out of his own time:

> Dant famuli manibus lymphas, Cereremque canistris
> Expediunt, tonsisque ferunt mantelia villis. Æn. I. 701.

182. Tennyson's "honey-hearted" rightly interprets **μελίφρονα,** for the elder poet is personifying, according to his custom; on 29, 187. *μελίφρων* is also an epithet of *πυρός*, *σῖτος*, *ὕπνος*. — **κιρ-νάω,** *κίρ-νημι*, like *πίτ-νω*, show a rare weakening of ε to ι, permitted by the strength of the following combination of consonants; H. 334 c.

183. **ἐπαρξάμενοι δεπάεσσιν,** "having performed the initiatory rite in succession with the cups." — **ἐπαρξάμενος** is a ritualistic word, but what the rite was it is impossible to determine, whether a formula of words, as the cup is handed to the guest, γ 41, 45, 47, σ 121, 151, ο 150, or a slight libation, ξ 447, or a few drops poured into the cup for the guest to make the libation. See the lifelike representation of wine-distribution of later days on the sarcophagus from Golgoi in the Cesnola Collection.

184. **σπεῖσάν**; of course this is the act of the feasters, whatever the herald does.

186–87. This magniloquent opening, with the appropriate change of persons addressed, falls from the lips of Hector, Antenor, Priam, Zeus twice, Alcinous twice, and Odysseus twice before the suitors. Such association is significant. The simpler form appears ζ 239. — The personification of **θυμὸς,** as something different from the individual himself, is a strong Homeric characteristic; on ζ 118, θ 178, 237.

188. **δαισάμενοι**; H. 789 c. — **κατακείετε,** "seek ye repose." This form is made an imperative by most authorities. According to H. 378 D., it is a fut. ind. used like *κιχήσεαι*, η 53. Can *κατακείομεν*, in a final sentence after *ὄφρα*, σ 419, be a future? G. M. 44, 1, Note 1; G. 216, 1, Note 1.

189. **γέροντας**; on ζ 55; the title officially applied to the members of the *βουλή*, and it had thus become dissociated from the idea of age, even in Hm., for Nestor was the only old man among the Greek *γέροντες*, before Troy. Idomeneus, indeed, was near upon old age, and Odysseus was apparently not under fifty. The majority would seem to have been rather under middle life, Achilles not above thirty, and perhaps much younger. Compare the Spartan *γερουσία*, the Roman *senatus*, and our *alderman*. — **ἐπὶ** with **καλέσαντες**; cf. ζ 55, η 49, θ 7–11, 41–2. The full number of twelve kings is especially summoned on the morrow.

192. **ὥς χ'**; H. 741; G. M. 44, 1, Note 2; G. 216, 1, Note 2; η 223, θ 101, 251, ζ 113. — The article with **ξεῖνος,** as with *γέρων*, is formulaic, occurring some 33 times in the Odyssey, far more frequently than with any other word except *γέρων*, showing, according to some, the high honor conceded to these. — **ἄνευθε,** without the toil and annoyance that usually accompany a voyage by sea; cf. η 318–19, θ 445, 563, ν 79–80, 89–92, 119.

194. **καρπαλίμως,** placed at the close of the thought for rhetorical and metrical reasons. Except here, ζ 312, μ 166, E 904, it stands always (38 times) at the beginning of the verse, whether at the beginning, middle, or end of the clause. — **ἐστὶν,** "he is," as proved by the termination *-θεν*, and by ζ 312.

195. **μηδέ**, "and that he may not," connecting **πάθῃσιν** with **ἵκηται**. Why not *οὐδέ*? — **μεσσηγύς γε**, "meantime at least;" or it may be local as elsewhere, "in mid passage."

196. "At all events ere he upon his native land sets foot; but there then." Would the inf. be used here in prose after **πρίν**? G. M. 67; G. 240.

197–98. "He shall suffer whatever for him at his birth-hour Fate and the Spinners stern spun off with the thread, when him his mother bore." So long as he is under our protection he shall suffer nothing; but once landed on his native shores, our task is done, and he must not look to us further: an intimation thus early of the poet's purpose to make the Phæacians leave him asleep on the Ithacan coast and return immediately. — **ἄσσα**; H. 246 D. — **Αἶσα** is here a power determining and ruling affairs, and so far is faintly personified. This is a rare use of the word, which more commonly means the destiny of the person as it is determined by the gods, or a moral law for the government of conduct. The Klothes are nowhere else mentioned in Hm., but appear to be a special personification of the fate-determining power which in Hesiod become the three daughters of Night—Klotho, Lachesis, and Atropos. Aisa and the Klothes here perform the functions assigned to Aisa alone, Υ 127, to Moira, Ω 209, *θεοί*, Ω 525, α 17, λ 139, υ 196, γ 208, θ 579, to Zeus, δ 207, to *δαίμων*, π 64, *Κήρ*, Ψ 78; in all which cases, except the last, the verb *ἐπινέω* or *ἐπικλώθω* represents the act. Hence the process of spinning the destiny of man is performed most frequently by the gods, to whom it properly belongs; and when otherwise assigned, it is a special concentration of a general function upon a single minister, or a minister in conjunction with the gods, as here, for the Klothes may stand for the gods themselves. It was the later Greek mind that elaborated the idea of a Fate apart from and higher than the gods. In Hm. destiny, in whatever form, never fights with the gods, nor, unless it be in the shape of death, defies them; not even the human will is controlled in such a manner as to suggest or sustain the necessitarian theory. — **βαρεῖαι**; on ζ 188. — **γεινομένῳ . . . ὅτε**; cf. ζ 326. As an example of parallel passage, entirely distinct from epic commonplace (on η 78), and exhibiting the natural disposition of the same mind to express a similar idea in a similar manner, and thus bringing proof of the unity of authorship for Iliad and Odyssey, Mure compares the present passage with Υ 126, where the destinies of the other protagonist are thus referred to by Here:

ἵνα μή τι μετὰ Τρώεσσι πάθῃσιν
σήμερον· ὕστερον αὖτε τὰ πείσεται ἄσσα οἱ Αἶσα
γιγνομένῳ ἐπένησε λίνῳ, ὅτε μιν τέκε μήτηρ.

199. The extraordinary manner of his appearance before them, his beauty, ζ 230–37, 243, 276, and their remoteness from men make Alcinous doubtful if he be not a god.

200. **ἄλλο τι τόδ'**, "something other (than ordinary) herein." —**τόδ'**; ζ 206, 276.

201. **τὸ**, exactly like the Attic use of the article with adverbs; H. 524. — **φαίνονται**; ζ 220. — **ἐναργεῖς**, "undisguised," in their own proper persons, so as to be easily recognized. This boon is not always granted to the Greeks, as is expressly stated when Athene appears to Odysseus at the hut of Eumæus, and Telemachus does not see her, π 161. This infirmity of vision may arise from the supernatural ether habitually enveloping the deity, or from a mist that stands before the person's eyes and must be removed, Ε 127, or from some disguise assumed by the divine personage, η 19, θ 8, 193; for it is assumed that the proper persons of the deities are in general well known; on ζ 152.

202. **ἔρδωμεν**; ζ 183. This word in the great majority of cases does not have ϝ in Hm. and Hesiod, though *ἔργον* does.—The hecatomb, even in Hm., never reaches a hundred victims, and is not always confined to oxen. The greatest number specifically named is in the hecatomb offered to Poseidon by Nestor, γ 7, when 81 bullocks are sacrificed. Twelve heifers are promised to Athene by the Trojans, Ζ 93, and Peleus slays 50 sheep to the river Spercheios, Ψ 147.

203. **ἄμμι**; ζ 205. The Phæacians, like the Ethiopians, are a race favored by the gods with their presence and familiar intercourse, especially on occasions of solemn and stated sacrifice, when they appear and seat themselves beside them like any guest. At the opening of the Odyssey, Poseidon is among the Ethiopians, *ἔνθ' ὅγε τέρπετο δαιτὶ παρήμενος*, α 26, and in Α all the gods sojourn among them for twelve days in continual feasting.

Such intercourse implies more than the mere enjoyment of the savor of the banquet, even to partaking of the food, notwithstanding we are told that the gods eat not bread nor drink the ruddy wine, Ε 341, both of which Athene does when, disguised as Mentor, she is present at the sacrifice which Nestor is offering to Poseidon. See on ζ 42, 329. The tradition of a time when the gods dwelt among men and ruled over them is common to many nations.

204–5. "And if, too, any one of us, a wayfarer, even though journeying alone, haply meets them, no concealment at all do they make, since to them near akin are we."—With **τις** supply *ἡμῶν*.—**καί**, even upon ordinary occasions when no sacrifices are being offered.—**ξύμβληται**; on ζ 54, η 75.—**κατακρύπτουσιν.** Among the Greeks at all periods the notion was prevalent that the gods commonly appear upon earth and travel about in disguise, to watch the good and evil among men, ρ 485–87. In the Hesiodic Works and Days it is the first or golden race that, after death, perform this service, becoming the unseen police of the gods. A like belief is prevalent elsewhere. In India it is Brahma and Vishnu generally who wander; in the Edda, Odin, Loki, and Hœnir; and throughout the Middle Ages it is Christ and St. Peter.—**ἐγγύθεν** compared with *ἀγχίθεοι*, ε 35, and the general expression ν 130, appears to mean near in kinship. No such genealogy can be positively traced in Hm. except for the royal family. The case is similar with the Cyclopes and the Giants, though Polyphemus is the son of Poseidon. According to Hesiod, the Giants and Cyclopes are sons of Gaia, and Acusilaus and Alcæus ascribe a similar origin to the Phæacians.

208. **ἄλλο τί,** not the thought that I am a god.—**μοι**; on ζ 199.

209. When Athene has retransformed him from his beggar-guise to his proper personality, that he may disclose his identity to his son, and he is taken by the latter for a god, his disclaimer is more simple, π 187.

210. **φυήν,** "shapeliness;" ζ 152.—**θνητοῖσι βροτοῖσιν,** "to deathful mortals," a collocation occurring several times; also *θνητοὶ ἄνθρωποι, ἄνδρες*. *βροτός* has the same root as mort-al. *μορτ*. by metathesis (H. 57) becomes *μροτ*., a combination of initials not admitted in Greek, and therefore *β* is inserted as in

humble from *humilis*, *chamber* from *camera*, etc., and this expels the *μ* which joined to produce it. Cf. *τερψί-μβροτος, φθισί-μβροτος, ἄ-μβροτος*. It is not humility on the part of Odysseus that causes him to disown kinship with the divine, as Blackie would have us believe (Horæ Hellen.), for he is wise enough to perceive his rôle to be that of the forlorn shipwrecked wanderer, and that he must gain that escort as a suppliant which he could not obtain as a god; on 225, θ 154.

211. **ὀχέοντας**: why not the infinitive? H. 802. The verb properly applies to a beast of burden. Like the veriest overladen pack-animal, I struggle along under the weightiest burden of misfortune that man ever bore.

212. **ἀνθρώπων**; ζ 257. The word is emphasized both by its position in the line and remote separation from its governing word; men, not gods.—**ἐν ἄλγεσιν**; I, in the midst of my misfortunes, liken myself to them in the midst of theirs.

213–14. **καὶ δ' ἔτι καὶ μᾶλλον,** "yea, and still more even."—**ἔτι** often strengthens the comparative, like *adhuc* in late Latin.—**καὶ μᾶλλον** is a favorite phrase.—**ξύμπαντα** is incorporated from the omitted condition, "if I should relate;" H. 821.

215. "But suffer me to sup, in trouble though I be." Much could I tell of misfortunes met and dangers braved, but ask it not; hunger's demands are too imperious for many words, and even grief and misfortune must retire before its cravings. This thought is thoroughly Homeric (on θ 178), nay, Odyssean, as may be seen from ο 344–45, ρ 286–88, 473, σ 53, Τ 154–69, 225, Ω 601–20, where it appears each time, except the last, in the mouth of Odysseus; cf. Xen. An. II. 3, 5. It was in obedience to such a code that the custom of the day allowed no questions to be asked the guest till he had sated his hunger. Although Alcinous had not directly transgressed this law, Odysseus finds it necessary to answer the implication of his speech, and also apologizes for the vigor he is showing at the viands, and conveys a strong hint that the law of guestship is being infringed. The introduction of such a topic here, however, sounds to us incongruous at the least. And yet nothing, perhaps, could more thoroughly accomplish his purpose of dispelling all suspicion of his divinity than this very descent to dwell upon the lowest mortal necessities. Compare

the expression of St. Paul when he and Barnabas were thought by the people of Lystra to be Mercury and Jupiter, and the priest was about to sacrifice to them: "Sirs, why do ye these things? We also are men of like passions with you." Acts xiv. 15.

216. **ἐπὶ,** "beside," is more graphic than the simple gen. after the comparative, since it sets before us the very act of arranging things side by side for ocular comparison. — **κύντερον**; H. 224 D. The superlative also occurs Κ 503. The figure receives illustration from the well-known words of Achilles to Agamemnon, *κυνὸς ὄμματ' ἔχων*, Α 225, *ὦ μέγ' ἀναιδές*, 158, and the epithet which Helen applies to herself, *κυνώπιδος*, Γ 180, δ 145.

217. **ἔπλετο, ἐκέλευσεν**; on ζ 185. — **ἧτ'** is causal; ζ 302.—With **ἐκέλευσεν** supply *τινά*. The statement is a general one, but is particularized in *ὡς καὶ ἐγώ*. — **ἀνάγκῃ**; ζ 136.

219–21. **ὡς καὶ**; θ 176. — **ἡ δὲ,** "but this maw of mine." — **μάλ' αἰεὶ,** 118. — **ἐκ** with *ληθάνει*, "makes me forget;" on ζ 100. — **πάντων**; H. 576. — **ὅσσ'**; after *πᾶς* and similar words the regular relative is *ὅσος*, not *ὅς*. — **ἀνώγει**; ζ 216.

222–23. **ὑμεῖς δ',** opposed to *ἐμὲ μὲν*, 215. Why the nominative? H. 784; G. 269, Note; C. 577. — **ἅμ'**; ζ 31. — **ὥς κ',** 192. — **τὸν,** Attic article; cf. Eur. Med. 711, 20. — **ἐπιβήσετε**; on ζ 7.

224. **καίπερ,** the only instance in all Hm. where these particles are found contiguous. Elsewhere they are either separated by one or more words, ζ 282, or *καὶ* is used alone, η 218, or *περ* alone, 215, ζ 87. — **με . . . αἰὼν,** "me even life may leave," a poetic use of the opt., where the thought is rather a permission than a wish; G. M. 82, Note 1. With a change of *ἰδόντα* to *ἔπειτα*, the same phrase is employed by the wounded Sarpedon, when he begs Hector only to drag him away from the field that he may not become a prey to the Greeks, Ε 685; and it is found nowhere else; on 197. Odysseus' heart-sick longing for home meets us at the very opening of the poem, where Athene says of him that he so yearns to see even the smoke curling up from his native land that he wishes he were dead, α 58; and Calypso, bearing tidings of his release from her isle, finds him sitting upon the rocks of the seashore weeping his life away, and gazing out towards his home over the sea, ε 151. See ι 28, κ 47–52, η 260.

225. The expression is a general one, but points to kingly

power in the possessor, and is intended to convey an intimation of the important position which he held at home, as was done also to Nausicaa, ζ 164. The natural manner in which these hints are introduced gives them additional force, and they are artfully calculated to raise the hero in the estimation of his hearers—a point overlooked by those who think this line an interpolation. Nitzsch suggests that *οἰκῆας ἄλοχόν τε φίλην καὶ νήπιον υἱόν*, Ζ 366, would have been more suitable. To mention his wife and son would unquestionably have been more pathetic; but any man might have a wife and son that he loved. A king would have possessions and slaves and a palace. — Throughout this speech the prominence which he gives to his sufferings, and to the wretchedness of his present condition, is to be remarked in 211–14, in *κηδόμενόν περ, μάλα τειρόμενον, πένθος ἔχοντα, πένθος ἔχω, ὅσσ' ἔπαθον, ἐμὲ τὸν δύστηνον, πολλὰ παθόντα.*

226–28. **ἐπήνεον**; on θ 398. — **κατὰ μοῖραν,** "with fitness." — **αὐτὰρ . . .,** a repetition, in epic style, of 184, after interruption, in order to gain a resumptive foothold from which to start off anew; cf. η 233–36; ν 165–67; τ 1–2, 51–52; α 45–87, ε 3–43.

232. **ἀπεκόσμεον . . . δαιτός,** "cleared away the appliances of the banquet," more fully described τ 60: *ἦλθον δὲ δμωαὶ λευκώλενοι ἐκ μεγάροιο· αἱ δ' ἀπὸ μὲν σῖτον πολὺν ᾕρεον ἠδὲ τραπέζας καὶ δέπα.* —With *ἔντεα δαιτός* compare Virgil's *Cereulia arma*, Æn. I. 177.

234–36. **ἔγνω,** "she recognized." Ameis suggests that this discovery, made at the very first, was the reason of her silence, because she hoped, after the departure of the guests, to be able to satisfy her curiosity undisturbed. It doubtless connected itself in her mind with Nausicaa's task of the day, and suggested that the garments must have come from her. Should there be anything in the circumstance calculated to provoke the censorious tongue, she was wise enough not to draw it out before the whole company. Nausicaa had not communicated with any one in the *μέγαρον* since her arrival.—The custom of the matron's weaving with her daughters the clothing for the husband and sons was seized upon by the poets as a favorite means of recognition of lost relatives. Penelope is convinced that the Pseud-Odysseus has seen her husband; for he describes the very garments she had given him at his departure, τ 255. Creusa, in the Ion of Euripides,

proves herself to be the mother of Ion by describing the pattern of a shawl in which she had wrapped him as an infant. Iphigeneia recognizes Orestes on one occasion, and Electra knows him on another by the figured clothing he wore.

236. A formulaic line, occurring 52 times.—**φωνήσασ'**; on ν 58.—**πτερόεντα** carries with it not only the idea of swiftness, but of flying from the lips as the arrow from the bow, and passing as straight to the mark. The metaphor is doubtless taken from the feathered arrow, ἰοὶ πτερόεντες, Π 773, and Pindar talks of the many swift arrows within his quiver that speak to the wise, Ol. II. 150; cf. Psalm lxiv. 3. "When the savage and the deaf-mute both express the speaking of truth by passing the extended index directly forward from the lips, and the utterance of falsehood by carrying it crookedly sidewise, there seems to be some natural analogy between the gesture and the thought." Marsh, Lectures on the Engl. Lang.

237. **πρῶτον,** "first," before any other question; adj. with τὸ. What would πρώτη mean? H. 488 c.—**ἐγὼν . . . αὐτή,** I myself, independently, without waiting for my husband; on 73, 167. The same line is put into the mouth of Penelope when she begins her conversation with the disguised Odysseus, τ 104, and again with a slight change after the interruption occasioned by the footbath, τ 509. Its occurrence nowhere else is significant.

238. **τίς πόθεν,** two questions blended into a single sentence, a favorite idiom of the Greeks, but seldom imitated in Latin; H. 827. The question is one habitually put to strangers after they had broken their fast; α 170, κ 325, ξ 187, ο 264, ω 298, Φ 150.

239. "Didst thou not say that over the deep wandering hither thou camest?" and how does that accord with the garments you wear? In fact, Odysseus had not said a word in her presence about his coming by sea; but he has spoken of his sufferings away from his friends, and that, coupled with the fact of his being a stranger, was evidence enough to the Phaeacians that he had arrived by sea. The question is so natural that it forms the most convincing, because unconscious, proof that Scheria was conceived of as an island.—**οὐ**: what answer is expected? H. 829; cf. ζ 57, 200.

241. "Hard is it, O queen, fully to relate." By this apology

the poet puts aside the first part of the inquiry, and, as 225, does not tell the whole story, that the interest of the development through the Eighth Book may not flag, and opportunity be obtained for the complete recital of his hero's wanderings in Books IX.–XII. Besides, Odysseus' veracity and honesty have been questioned, and that to him is the vital point to answer in his present situation. He knows as yet nothing of his name being famous among them. Virgil imitates this opening when Æneas begins his story to Dido: *Infandum, Regina, jubes renovare dolorem.*

242. **Οὐρανίωνες,** "the heaven-dwellers;" cf. ζ 150. It is not a patronymic from Οὐρανός, for Hm. knows nothing of Ouranos as an arch-god anterior to Kronos; Ouranos and Gaia are great and venerable gods, but neither presents the character of predecessor to Kronos and Zeus. The progenitor of all the gods, in the Homeric mythology, appears to have been Oceanus, Ξ 201; cf. the cosmogony of the Chaldæans and the philosophy of Thales. It was the later and more systematic theogony of Hesiod that cemented the link between Kronos and Zeus.

244. **Ὠγυγίη** is situated at the ὀμφαλὸς θαλάσσης, α 50, that is, at the midpoint of a sea, just as the ὀμφαλός of a shield is at its centre. This is the great northern sea which Hm. supposed to occupy the main part of Europe. Ogygia is northerly, for Hermes, speeding towards it as the bird flies, passes from Olympus over Pieria, and then downward upon the sea, and all the bearings of Odysseus' homeward voyage point that way. Strabo identified it with the island Gaulos, near Malta, and others placed it off the coast of Bruttium.—**ἀπόπροθεν,** eighteen days' steady sail from Scheria.

245. All that is known of Atlas from Hm. is that he is the father of Calypso, is ὀλοόφρων, and knows the depths of every sea, and personally guards or holds the pillars that keep heaven and earth asunder.—**δολόεσσα**; this characteristic is no unpardonable fault in the eyes of Hm., a merit rather. Odysseus, at the beginning of his recital to Alcinous and his court, proclaims himself one, ὃς πᾶσι δόλοισιν ἀνθρώποισιν μέλω, ι 20. The poet has given us an example of her artfulness in her attempts to detain Odysseus by gracious and winning words, α 56; and of her de-

ceitfulness in pretending to him, after she had received the order from Zeus, that she was sending him away of her own election, and out of compassion for his homesickness.

246–47. **οὐδέ . . . μίσγεται,** as ζ 205, because of remoteness. Hermes tells her that he comes unwillingly, and at the command of Zeus; for no one would of his own free-will traverse such a mighty expanse of water, where a god could get no refreshment on the way from the offerings of mortals; ε 100.

248–50. **δαίμων**; on ζ 172.—**ἔλσας ἐκέασσε,** "having smitten, clove asunder;" described more fully μ 403–49. Setting out from Thrinakia, where his companions had brought upon them the vengeance of Zeus by their slaughter of the oxen of the Sun, they are scarcely out of sight of land before a storm arises, and howling Zephyrus snaps the mast, which dashes out the brains of the pilot as it falls. Zeus hurls his thunderbolt, and the ship, quaking from stem to stern, is filled with sulphurous smoke. The crew fall dead into the sea, and Odysseus wanders through the ship till the waves part the sides from the keel, which he then bestrides, lashing to it the mast. The wind shifts, and he is borne back on his route till morning, when he is drawn into the whirlpool of Charybdis. Just as the keel is plunging downward into the abyss, he catches the long branches of an overshadowing fig-tree, and there clings, bat-like, without a footing all the day long. At last the timbers reappear, he drops upon them, paddles out of reach of the maelstrom, and is then borne on to Ogygia.

251. **πάντες,** all upon his own vessel, which alone remained to him. Eleven other ships that had set sail with him from Troy were destroyed the year before in the harbor of the Læstrygonians, and his vessel had escaped only through his discretion in remaining outside the harbor till he had ascertained the character of the people.—**ἀπέφθιθεν**; ζ 99.

252. **τρόπιν . . . ἑλών,** "the keel in my arms seizing." So ε 371, when his raft is blown to pieces he clings to a plank, bestriding it as he would a race-horse, *κέληθ' ὡς ἵππον ἐλαύνων*.

253. **ἐννῆμαρ . . . δεκάτῃ,** a frequent formula in Hm.: of Odysseus borne from Malea to the Lotophagi, ι 82; from Æolus into sight of Ithaca, κ 28; from the vicinity of Crete to the Thesprotians, ξ 314. The pestilence caused by Apollo's arrows lasts nine

days, and ceases on the tenth; cf. Ζ 174, Ω 610, 664. The decade is thus a favorite number, but it is at the same time a round number, and, like that of the hecatomb, must not be insisted upon as conveying anything like mathematical accuracy. The preparations for the siege exhaust ten years, the siege itself ten, and the home-coming of Odysseus ten, according to several statements of the poet; yet by strict calculation of the epochs laid down, the last does not exceed nine years. Similar difficulties are met with in Hdt.; and through this inexactness we may account in a measure for the superhuman endurance attributed to the hero. Twice he is said to float for ten days astride a timber without food or drink; he clings to the branches of the fig-tree by his hands alone a whole day, and directs the tiller for eighteen days without closing his eyes. But the real explanation is to be found in that poetic exaggeration which exalts the hero into the demigod, makes Ajax hurl a stone heavier than two ordinary men can lift, makes Ramses II., alone with his charioteer, overthrow 2500 chariots of the Khita with three men to a chariot (Poem of Pentaur), and Richard Cœur-de-Lion, just risen from a sick-bed, smite asunder with broadsword the steel handle of a mace an inch and a half in thickness (Scott, Talisman).

255. This line after 246 presents the same disagreeable repetition as ζ 144, and is therefore bracketed; for with this all difficulty vanishes, if, with Nitzsch, *ἐνδυκέως μ'* be written in 256.—**λαβοῦσα**, in the sense of *κομισσαμένη*, ζ 278, is extraordinary. Many bracket 251–58 without sufficient reason; for not only is some such summary natural, but 256–57 are necessary to the sequel; on 312.

256. **ἐφίλει**; η 33, θ 208.—**ἔτρεφεν** exchanges with *ἐκόμει* in the same phrase, μ 450; cf. θ 453.

257. A scholiast cites this as an example of her deceitfulness, because she was promising what she could not perform, for Zeus alone could confer immortality. This function of Zeus is familiar to us from the story of Tithonus in the Hymn to Aphrodite, but appears to be later than Hm., with whom immortality is produced and maintained simply by a diet of nectar and ambrosia, which Odysseus purposely and stubbornly refuses, desiring rather to return home a mortal than remain a deathless exile;

cf. ε 196–98, Ε 341–42, Τ 38; also Pindar, Ol. I. 98–101, Pyth. IX. 105–11, Theocr. XV. 106–8, Apol. Rhod. IV. 869, Ovid, Met. XIV. 606. Indeed, of nectar and ambrosia Julius Braun has said: "This is the food which the gods require in order to preserve their immortality. It has come to the west from Central Asia, with the whole company of the Olympian gods; for the root of the conception is the tree of life in the ancient system of Zoroaster. The fruit and sap of this tree of life bestow immortality, and the future Messiah (Sosiosh in the Zend writings) will give some of it to all the faithful, and make them immortal. This hope is fully expressed in the Assyrian sculptures, where the winged genii stand before the holy tree with a vessel containing the juice and fruit." Geschichte der Kunst. Compare the Tree of Life in the Garden of Eden, and that among the Egyptians.

260. **δάκρυσι.** Tears spring from their sources with far greater readiness among the excitable inhabitants of Greece and Italy than in our colder clime and among our more reserved and self-contained people. For the hero to weep was as honorable as for the Mohawk to repress all signs of emotion. But even here, Odysseus, man of iron nerve and soul as he was, has a specialty. —**ἄμβροτα**; on 210, 214. It is an epithet applied to anything belonging to the gods, made by them, or coming from them.

261–63. **δὴ ὀγ.** One syllable by synizesis.—**ὀγδόατόν**; ζ 170.—**καὶ τότε δή,** "then at length." This use of *καί*, like that of *δέ*, η 47, probably displays a reminiscence of that stage of the language when all coupling of clauses was co-ordinate; cf. on ζ 169, θ 389. —**αὐτῆς** for *ἕο αὐτῆς*; on ζ 27. Calypso says nothing to him of the message from Zeus.

264–66. **πολυδέσμου,** "well-jointed," both by bolts, *γόμφοι*, and dovetailing, *ἁρμονίαι*; ε 248.—**προέηκεν**; H. 312.—**τε**; on ζ 14. Some think that *λιαρόν* has lost an initial χ.

267–69. **ὀκτωκαιδεκάτῃ,** so that the two days in the water shall make up the double decade.—**σκιόεντα,** "shade-covered," because well wooded. Others say shadow-casting, because of their height; cf. *Dum montibus umbræ lustrabunt convexa*, Æn. I. 607; *Sol ubi montium mutaret umbras*, Hor. C. III., 6, 41. Others look to the dimness and haziness lent to the mountains by the distance, or the dark color of the foliage and earth. It is an epithet also of clouds and palaces.—**φίλον**; on θ 178.

270. Refer **γὰρ** to *δυσμόρῳ*.—**ξυνέσεσθαι ὀϊζυΐ,** "to be fellow-shipped with misfortune."—**ὀϊζυΐ** is viewed as an animate existence, a comrade; so a breeze is called *ἐσθλὸν ἑταῖρον*, λ 7; on θ 99, 237.

271–74. **μοι ἐπῶρσε,** "upon me set."—**μοι ἐφορμήσας,** "against me calling up."—**κατέδησε κέλευθα,** "chained down my advance;" another bold figure, as so many throughout this fine description. The onward journey is conceived as possessed of motion and life, and is caught and fettered like any prisoner. *νόστος* is treated in the same way, ξ 61. **κέλευθος** is most commonly the journey, *ὁδός* the path over which the journey is made.—**ὦρινεν . . . φέρεσθαι,** "and stirred up the sea immeasurable, nor even a whit did the wave suffer me upon the raft incessantly groaning to be borne along," but swept me off into the sea. He recovers his position, however, upon the raft, and then the sea-nymph Ino comes to his aid and lends him her immortal scarf to assist him in swimming when the raft is destroyed; ε 313–52.

275. **θύελλα**; it is *κῦμα*, ε 366, dread and grievous, down-sweeping, which strikes him and scatters the timbers of the raft like chaff upon a threshing-floor.

276–78. **τόδε**; ζ 276.—**ὄφρα**; η 141.—**ἐπέλασσε**; ζ 171.—**ἔνθα . . . χέρσου,** "there me emerging the wave would have overpowered upon the coast."—**μ'.** Observe that the regular position in Hm. for the enclitic pronouns is close to the head of the clause.—**κέ . . . βιήσατο**; the condition is implied in *ἀλλ' ἀναχασσάμενος*; H. 746, 751; G. M. 49, 2, 52; G. 222; C. 537.

279. **πρὸς**; ζ 89.—**βαλὸν,** "by hurling me;" H. 789 b; on ν 58. —**ἀτερπέϊ,** applied also to *χῶρος*, λ 94, of the house of Aïdes; to *δαίς*, κ 124, of the cannibal feast which the Læstrygonians made of the dead comrades of Odysseus; and to *λιμός*, hunger.

280. **ἀναχασσάμενος πάλιν,** "retiring back;" so *ἀναχάζομαι* with *ἄψ*, *ὀπίσσω*, *ἐξοπίσω*.—**πάλιν** always local in Hm.—**νῆχον**; ζ 100. —**εἷος**; ζ 80, η 141. He is actually carried by a huge wave towards the shore, and would have been dashed dead against the beetling cliffs had he not caught an outlying rock and held with the grip of death till the wave swept on to the cliff. Its refluent

surge bore him back far from the shore, and then he turned to swim along the coast, watching for a harbor; ε 400–40.

281–82. **ἐς** after **ἐπῆλθον**; cf. N 756; on θ 190. — **τῇ . . . ἄριστος**, "where, lo! to me there came in sight a spot most admirable." — **πετράων**; H. 584. — **σκέπας**; ζ 210.

283. A great desire for brevity has made this line obscure. The details are given at length ε 451–58. On reaching the mouth of the stream, he prays to the river-god for aid, who stays his outflow, and lands Odysseus safe on the bank, but so exhausted that he falls flat, the water gurgles out of his mouth and nostrils, and he lies for some time breathless and speechless in a faint; at length he begins to breathe again, and into his bosom his spirit is gathered back, *ἐς φρένα θυμὸς ἀγέρθη*, ε 458. Hence **ἐκ**, "when out of the water;" **ἔπεσον**, "I fell fainting." **θυμηγερέων** nowhere else occurs, but *ἐς φρένα θυμὸς ἀγέρθη* (also X 475) gives the general sense of returning life after a swoon. If this, then, be taken as a fut. partc. (H. 374), all difficulty vanishes, and the sense is "soon to revive;" or even as a present, equivalent, in the hurry of the moment, to a fut. J. Krauss (Rhein. Mus. für Phil. 1877, p. 324) neatly suggests *ἐκ δὲ πεσὼν θυμηγέρεον*.

284. **ἀπάνευθε**; on ζ 127, η 7. — **διιπετέος**, a standing epithet of rivers, as nourished by Zeus; on ζ 105, η 164; cf. Ζεὺς ὗε, ξ 457. All rivers, the sea, fountains, and wells are said to flow from Oceanus, Φ 196; on ζ 11, η 242.

285–86. **κατέδραθον**; H. 57. — **ἠφυσάμην**, elsewhere of drawing liquids from one vessel into another. He covers himself up with the leaves to keep him from the night air, naked as he was. There was a heap large enough to protect three men in the winter season, and he buries himself in the midst, as a frontiersman hides a live brand deep in the ashes, to keep the seeds of fire alive, ε 482–91. — **θεός**; it is Athene, ε 591, though he does not know it. — **ἀπείρονα**; no wonder, after twenty days of sleeplessness.

289. We read **δείλετο**, "was westering," with Butt., Nitzsch, Am., F., instead of the common *δύσετο*. The assumption that it was a mere conjecture of Aristarchus is without sufficient foundation. *δύσετο* cannot be reconciled with ζ 321 and the other circumstances of ζ, unless it be assumed that the sun on that late autumn day might seem to the group in the ravine to have been some time down behind the hills, though it had actually but just set when they emerged into the more open region about the city. It is accepted by some, however, with the remark that such discrepancies are explainable under the greater carelessness of detail naturally resulting from oral recitation, since they are found even in Virgil and others who committed their thoughts to writing at once (cf. Longinus, 33). Compare ξ 344 with the other circumstances of that book. *δείλομαι*, indeed, is not found elsewhere, but *δειελιήσας* appears in ρ, and the analogy of Φ 111, ι 56, points to some form of *δείλη* here. — **ἀνῆκεν**. Sleep is here viewed as a cloud (on η 15, 143), which pours down, 286, overpowers, and holds the sleeper a fast prisoner, ψ 17, till it chooses to release him; cf. ζ 2, η 318, *ὕπνος πανδαμάτωρ*, Ω 5. Sometimes there is complete personification; on ν 80; sometimes it is a mantle thrown about one, *βάλλειν*; cf. Sancho Panza's "Blessings on the man that invented sleep; it folds round a man like a cloak."

290–91. Why is **τεῆς** older than *σῆς*? — **ἐνόησα**; ζ 163. — **παιζούσας**; ζ 100. — **αὐτή**; on ζ 83. — **εἰκυῖα**; ζ 151.

292. **νοήματος ἤμβροτεν**, synonymous with *νόου δεύεται*, 73. She is her own mother's daughter; on ζ 201. — **ἤμβροτεν**, from stem *ἀμαρτ-* = *ἀμρατ.* (H. 57) = *ἀμβρατ.* (H. 53) = *ἀμβροτ.* (H. 25). Since the probable derivation is *α* privative and root *μερ*, "to divide," the aspirate of *ἁμαρτάνω* is due to a mistaken analogy, or to a fondness for the aspirate which developed itself prominently in the Attic.

293. Supply **ἔρξασα** in thought before *ὡς*. "(Since she acted) as you would not expect so young a person meeting you to do." — Why **ἄν**? H. 23 D. Is the conjunction *ἄν* ever found in Hm.? on η 75. — **ἔλποιο** contains the indefinite or ideal second person, as if *τις*. — **νεώτερον**; η 156. At Ψ 590, Antilochus, deprecating the anger of Menelaus, throws the blame upon his youth; for "the young are quick in temper, but in judgment weak." Menelaus demands the presence of Priam in the compact for the duel, Γ 108, "for the minds of the young are ever wavering."

294–6. **ἐρξέμεν**: why the fut.? G. M. 27, Note 3. — **ἀφραδέουσιν**, "are inconsiderate." — **αἴθοπα**, "sparkling," as the light glances

from the surface. The translation "dark-red" is disproved by *μ* 19, *αἴθοπα οἶνον ἐρυθρόν*.—**λοῦσ'**; on *ζ* 210.

297. **ἀχνύμενός περ**; 215, 218, 224. His forlorn condition has not induced him to depart one jot from the exact truth demanded by Arete's question, however much he might think to gain by a trumped-up story. This is to be compared with the numerous false accounts he gives of himself to Eumæus, Penelope, and the suitors, for it is truly a most masterly and veracious summary of *ε* and *ζ*. Eumæus has had frequent cause to lament the eagerness with which Penelope listens to every stranger; "for roving men in need of hospitality are prone to falsehood, and never wish to speak the truth;" *ξ* 125, *λ* 363–66.—**ἀληθείην**, appositive to *ταῦτα*; cf. 200.—**κατέλεξα**, as perfect.

299–301. **τοῦτο . . . ἐμή**, "in this at least not rightly took my daughter thought," granting in other points what you said about her understanding, 292; on *η* 167.—**πρώτην**; *ζ* 176.

303–5. **μοι**; *ζ* 199.—**οὐκ ἔθελον.** This prevarication is ventured upon to shield Nausicaa from the over-zeal displayed by the king. He may know from the habits of the times that she has had no communication with any in the hall, and, from her anxiety not to be seen with him in public, he may think she will be discreet about it in the future. This was enough for a Greek to avail himself of at any time, with the hope of escaping detection; on 245. Even the old archbishop Eustathius says here, "Odysseus falsifies plainly, a thing which the wise man would do upon occasion." It is to be observed that Odysseus' original request was simply that the city be pointed out to him, and he does not intimate that he expected more.—**δείσας αἰσχυνόμενός τε,** "struck with alarm, and feeling a delicacy." The aor. represents the simple act, the pres. the continuance of the feeling.

306–7. **μή . . . ἰδόντι,** "lest haply e'en thy spirit might be darkened at the sight."—**ἐπισκύσσαιτο,** properly of the contraction of the brows in anger.—**δύσζηλοι,** "over hasty."—**γάρ τ',** much like *καὶ γάρ*, and regularly introducing some such generalizing statement as the present one; *θ* 169.—**εἰμὲν**; by the use of the plural and *φῦλ' ἀνθρώπων*, Odysseus, with delicate tact, transfers the burden of the censure from Alcinous to the common frailties of the entire human race.

310. **μαψιδίως,** "causelessly."—**κεχολῶσθαι,** dependent on *τοιοῦτον*; G. M. 93, 1, Note 1. The construction is more common after the relative; both dem. and relative are found *φ* 172.—**μαψιδίως** points to *δύσζηλοι*, **κεχολῶσθαι** to *ἐπισκύσσαιτο*.—**ἀμείνω . . . πάντα,** "nay, better all in measure due." This is the golden mean, *aurea mediocritas*, the great aim of the Greek, so little practised by Alcinous. It is expressed more succinctly by the wise Spartan: *μηδὲν ἄγαν*.

311. **αἲ γὰρ**; *ζ* 244.—**Ζεῦ.** This invocation, in which the three most powerful gods are apostrophized together, never meets us upon occasions having reference to any particular rite or function, but simply when the speaker wishes to give utterance with a peculiar solemnity or emphasis to some paramount desire, as when Agamemnon wishes ten such counsellors as Nestor, or that his warriors had the same activity of spirit as the two Ajaxes. By it both Nestor and Laertes wish themselves young again, and Menelaus prays for the appearance of Odysseus among the suitors. A scholiast drew the inference from this form of adjuration that Hm. was a native of Athens, because the Athenians were accustomed to use it.

312. **οἷός**; on *ζ* 303.—**ἐὼν** and **φρονέων,** both causal; cf. Δ 361: since thou art so noble, and thy sentiments accord so fully with mine. 311–16 fell under the suspicions of Aristarchus, doubtless because of Alcinous' startling offer of his daughter's hand to a total stranger; but the king is plainly quite captivated by the commanding presence and bearing of his guest, and by the eloquence and delicacy of sentiment he has displayed. His high station in life has been directly asserted, 225, and the immortality which Calypso designed for him argued a lofty lineage befitting such a fate and such a love; 256–57. His sentiments have already met the approval of the courtiers, 226, and though Alcinous dissents from the thought that he might be angered at Odysseus' return with Nausicaa, yet he respects and approves the delicacy which prompted the action of the hero, to the degree that he feels assured that Odysseus' feelings are at one with his bearing and eloquence. To infer kingly station in a stranger from his appearance and comportment merely, is not confined to the impetuous Alcinous; cf. *δ* 63, *ν* 223, *υ* 194, *ω* 253. Indeed,

both father and daughter have suggested that he may be even a god, η 199, ζ 280; and the former distinctly declares, λ 363–67, that he believed him no impostor, but the hero his appearance and words proclaim. Add to all this the strong predilection to a foreign marriage with royalty, ζ 35, 244, 275, and the offer from so impetuous a person loses its startling features, and becomes eminently characteristic of the man.

313. **παῖδά . . . ἐχέμεν,** "my daughter thou hadst to wife." With **ἐχέμεν,** *ἐθέλοις* may be supplied with Eust., or the inf. considered as developing more emphatically the abruptness of the ardent wish. The acc. and inf. in a wish are not uncommon; G. M. 102; but this and ω 379 are the only examples in Hm. where the nom. occurs, and in the latter the wish is unattainable, so that *ὤφελον* would be supplied.

314. **μένων**; note how the words of the father echo those of the daughter, ζ 244–45. — **δέ τ'**; on ζ 105. — **δοίην,** "that I might give," continuing the wish from *αἲ γὰρ*, and showing the nature of the wish implied in *ἐχέμεν*; cf. θ 339–42.

315. "(As I would do) if willingly at least thou wouldst remain," supplying the conclusion; H. 753. Here a gesture of dissent on the part of Odysseus, settling the question definitely, may be supposed (on ζ 168); for the language immediately changes, and at 317 the proposition is completely abandoned and never alluded to again, while in the next Book he is assumed to be the possessor of a wife at home; θ 243, 410, 457–62. The probability of the explanation offered by Mure and Hayman, that this change is due simply to the garrulity of Alcinous, is much abated by the solemnity of the appeal and the wish. By making his hero decline this offer, as well as that of Calypso, the poet extols his constancy, and his affection for his wife. — **κ'**; H. 748; G. M. 50, 2, Note 2 (b.). — **δέ,** "well."

316–18. **μὴ**: why not *οὐ*? H. 834. — **τεκμαίρομαι,** "I appoint." — **εὖ εἰδῇς,** know well, and therefore rest content. — **αὔριον ἔς** is explanatory of *ἐς τόδ'*. — **ἔς** by all authorities here, but *ἐς* η 254, γ 137, Ο 59; *είς*, ο 541. — **δεδμημένος**; on 289, θ 445, ν 79.

319–20. **λέξεαι**; on 53. — **οἱ,** the crew, as opposed to *σὺ*. — **ἐλόωσι**; η 109, ζ 82. — **γαλήνην**; ζ 259; θ 563, η 192. — **ὄφρ'**; ζ 218. — **καὶ εἴ πού,** "and wherever else."

321–22. **εἴπερ . . . ἑκαστέρω,** "even though very much further." — **εἴπερ** is frequently concessive, whether with the indic. as here, θ 408, ν 138; or the subj., as Α 580; or opt., υ 42, 49. — **οἵ λαῶν**; on ζ 257. — **τηλοτάτω.** The Phæacians have already been denominated the remotest of men, ζ 205, and this is again reiterated by the declaration that the point which is one of the most central in the Greek world was to them the most distant known.

323–24. **Ῥαδάμανθυν . . . Τιτυὸν.** The allusion here is so obscure that it merely piques our curiosity without leaving anything to satisfy it; nor is it elucidated by later legend. Rhadamanthus is son of Zeus by a Phœnician maid, and is brother of Minos, Ξ 321, and he rules the abodes of Elysium, δ 564, as Minos judges the dead in the House of Aïdes. The present passage completes all mention of him in Hm. Tityos appears again, λ 576, undergoing punishment in the Underworld, for attempting violence to Leto "as she was going to Pytho through Panopeus," a town in Phocis upon the route of the sacred processions or embassies from Delos to Delphi through Marathon. Geræstus, in Eubœa, is also on this route, and it was sacred to Poseidon (γ 177), the patron god of the Phæacians. Hence it may be conjectured that, since *ἐποψομ.* has the special sense in Hm. of visiting or overseeing for punishment, the semi-divine Phæacians, dwelling somewhere towards Elysium, become the carriers of Rhadamanthus to visit Tityos at Panopeus after his crime, and determine whether he, as related to the gods, shall be transferred to Elysium or Hades; and their leaving him in Eubœa would be quite in unison with their depositing Odysseus in the harbor of Phorcys; ν 96. But Eubœa is far out of the way for any one going to Panopeus along the western side of Greece, Crissa being the usual landing-place. If, therefore, we accept the supposition of Gladstone that the Phæacians passed round by the north and entered the Ægean by the Hellespont (on η 80, 244), they are then kept "entirely in their own element as borderers between the world of Greek experience and the world of fable." Studies, III. p. 283.

325–26. **ἔνθ'**; ζ 47.—With **τέλεσσαν** and **ἀπήνυσαν** supply *ὁδόν*; cf. η 4. — **ἤματι τῷ αὐτῷ**; on η 55. Whether this refers to the outward passage only, or to both, remains dubious. The distance is evidently considered greater than that to Ithaca, which is al-

ready known to them, ν 113, and the voyage thither occupies all the night from sunset to dawn. It is customary for them to wait till evening before setting out from home; hence ἤματι may perhaps be extended through the whole twenty-four hours and limited to the outward journey.

327–28. **εἰδήσεις**; ζ 257.—**καὶ αὐτὸς,** as well as Rhadamanthus.—**ἐνὶ φρεσὶν**; θ 448.—**ὅσσον**; η 108.—**ἀναρρίπτειν**; ν 78.

331–33. **αἴθ'**; ζ 244.—**ζείδωρον,** "grain-giving," personifies ἄρουραν.—**ἄσβεστον,** "unquenchable," exhibits **κλέος** under the aspect of an ever-rising flame; cf. *clarus, gloria;* on ζ 29; θ 74. Alcinous desires such fame as earnestly as if he were not cut off from the rest of mankind by his isolated position; θ 101, 244.

335–38. **κέκλετο**; ζ 71.—**δέμνι'**; ζ 20.—**ὑπ' αἰθούσῃ,** "under the portico," which ran along the front of the house, and here the bed of the guest was habitually placed, as that of Telemachus at Pylos and Sparta, of Odysseus in Ithaca, and of Priam in the tent of Achilles, who, however, apologizes to Priam for so doing, Ω 650, but the circumstances are quite exceptional. Doubtless we may see in the custom a reminiscence of a period when all strangers were regarded with too much suspicion to be admitted to the house at night.—**ῥήγεα,** corresponding to our mattress, as **τάπητας** to under sheets, and **χλαίνας** to upper sheet and blanket. The χλαῖνα is also an outer-garment; on ζ 214, θ 455; hence the use of ἕσασθαι.

339–43. **ἴσαν**; η 82.—**δάος**; η 101.—**Ὄρσο**; ζ 255.—**κέων**; η 229.—**ἀσπαστὸν**; ν 35.

345–47. **τρητοῖς,** "perforated," with auger-holes in the sides of the bedstead, through which thongs of leather were passed to support the ῥήγεα, etc. Compare the description of the bed made by Odysseus, τέτρηνα δὲ πάντα τερέτρῳ· ἐκ δ' ἐτάνυσσα ἱμάντα βοὸς φοίνικι φαεινόν, ψ 198; cf. ν 77.—**ἐριδούπῳ,** "sounding," to the tread of passing feet, made more perceptible by the roof flinging back the sound.—**λέχος . . . εὐνήν,** "graced his couch and bed."—**λέχος** is properly the bedstead, **εὐνήν** all that forms the bed thereon; ψ 179.

BOOK VIII.

1. **Ἦμος** indicates more clearly than ὅτε a sharply defined point of time, and therefore in all the thirty-eight passages where it occurs it is joined with the indicative, except δ 400, where the subjunctive is found.—**ἠριγένεια,** from its components ἦρι, Ι 360, and γίγνομαι (cf. ὅτε δυωδεκάτη γένετ' ἠώς, Α 493; Xen. An. I. 10, 18, Aristoph. Nub. 3), appears to mean "early coming." Sometimes ἠώς is viewed in its physical aspect, and then it may be said poetically to be born anew every day; but she is commonly represented as a distinct person with a continuity of existence, the wife of Tithonus, rising from his couch every day. "Child of Dawn" cannot stand in any strict acceptation of the terms, for Hm. gives us no hint of the parentage of Eos, nor any physical aspect that will accord with such a phrase. The first sign of breaking day is the morning star Ἑωσφόρος, which comes as the herald of light, and proclaims the approach of Eos, ν 94. After him follows Eos herself, Ψ 226, who, rising from beside Tithonus, mounts into the sky with her span of swift-footed colts from the streams of Oceanus. In Hesiod she is sister of Helios and Selene, and born of Hyperion and Theia, children of Ouranos and Gaia.—**ῥοδοδάκτυλος** is usually referred to the red rays of the coming sun, which, in certain conditions of the atmosphere, are seen to spread in divergent bands like the fingers of the outspread hand. Mostly an epithet of the personal Eos; of the physical, Ζ 175. How Eos finds her way back to the east is nowhere hinted, and the same silence is observed with respect to the sun. Later poets, as Mimnermus, solved the problem for the sun by conceiving the return to be made on the stream of Oceanus in a golden cup furnished with wings.

2–3. **ἱερὸν**; η 167.—**ἂν**; ζ 253.—**ὦρτο,** as ψ 348; otherwise the imperfect describes the act of rising from sleep; cf. ο 59–61.—**πτολίπορθος,** only of Achilles and Odysseus among their generation. Achilles boasts that he has captured twelve cities with his ships, and eleven more by land about the Troad, Ι 328.

Odysseus obtains the appellation as pre-eminent in counsel, and as the prime cause of the fall of Troy, θ 494.

4–7. **τοῖσιν,** Odysseus and probably the sons of Alcinous. It may apply to the two only; η 47. — **παρὰ νηυσὶ**; ζ 266. — **τέτυκτο**; ζ 301. — **λίθοισιν**; ζ 267. — **πλησίον,** "near each other," as Δ 21, referring particularly to Alcinous and Odysseus, the proximity emphasizing the honor paid to the latter. — **μετῴχετο,** "had gone upon a quest." *μετ-* points to her search for the men; 47.

8. **κήρυκι.** Athene acts as herald also in Β, to still the people, that Odysseus may be heard by all, and she sets the limit of the discus-throw, θ 193. The lamp is carried by her to light Odysseus and Telemachus while conveying the weapons from the banqueting-hall, τ 33, and she restores the whip to Diomed which Apollo had thrown from his hand in the chariot-race, Ψ 383. No service is too menial for this mighty goddess to perform for her favorites; on ζ 76. — **δαΐφρονος**; ζ 256.

10–12. **ἑκάστῳ,** limited by line 11; η 189; as I 11. — **Δεῦτ',** an adverbial form regularly used with the plur. only, *δεῦρο* with the sing.; θ 133, 145. The present is not an exception, since **ἄγε** is purely adverbial and formulaic; G. 253; G. M. 84, Note 1. — **ἰέναι**; on ζ 261. — **ὄφρα . . . πύθησθε,** "that of the stranger ye may hear."

13–15. **νέον**; H. 552. — **Ὣς . . . ἑκάστου.** This formulaic line occurs here only in the Odyssey, but ten times in the Iliad, where it uniformly follows some stirring appeal to the army inciting to deeds of valor and martial fury. — **μένος καὶ θυμὸν** are there "ardor and spirit" worthy of the soldier; here "ardor and desire" to see and hear of the stranger. Such combinations of closely parallel words, to heighten the force of expression, are common in all languages, as *μένος* with *ἀλκή, θάρσος, ψυχή*; *θυμός* with *φρήν, κραδίη, ψυχή*; *Quietum animum mentemque benignam*, Æn. I. 304; "Stir your hearts and minds to mutiny and rage," Shaks. Jul. Cæs.

16–19. **ἔμπληντο,** "became filled;" H. 403 D. — **ἀγοραί**; on η 44. — **ἀγρομένων**; the partc. is the only form of this aor. that suffers syncopation. — **Λαέρταο**; other forms? θ 75; not *-ου* in Hm. — **κεφαλῇ**; on ζ 235. This retouching after the same operation performed yesterday shows the character of the change produced. It bears a close analogy to that resulting from the use

of the bath, γ 468, which it actually follows, ζ 229, ψ 156; hence perhaps the need of its renewal after a heavy night's sleep.

21–3. "That to the Phæacians all, pleasing he might become, and dread and revered, and might achieve exploits many in number, in which the Phæacians made trial of Odysseus." — **ὥς κεν**; G. 216, Note 2; G. M. 44, Note 3. — **φίλος**; ζ 327. — **δεινός τ' αἰδοῖός,** feelings produced by his personal appearance (on ζ 161), by his feat with the discus, and by his general challenge, 234. — **πολλούς.** The sense is, he was able to prove successful in contests many, and it was in contests that they tested him; not *the* numerous contests which. The sequel shows that he was engaged in the discus-throwing only, but he was challenged to other deeds, 145, and he signified his readiness to meet them in others, 206. The difficulty, more apparent than real, led Zenodotus to reject the line. What obelizing editor of Hm. would admit such a criticism as Conington makes upon Virg. Æn. V. 68! "Either Virgil has expressed himself loosely, or when he wrote this line he thought of introducing one more game." — **τοὺς**; H. 549; or perhaps the acc. is chosen here by preference for the antecedent case; cf. θ 100, 145, 184. — **Φαίηκες . . . Ὀδυσῆος**; on η 15.

24. "But when in consequence they had been gathered, and together were come." This line, recurring five times, describes the act of gathering in from all sides, and the resulting condition of the assembly, seated and intent to hear and judge; on 15; β 378.

26–8. **κέκλυτε**; on η 186. — **οὐκ οἶδ' ὅστις.** Odysseus does not disclose his name or country till the king expressly requests it, and supports his request by the declaration that his destination must be divulged in order that the pilotless ship may know where to direct her course, θ 550. This sustains the interest of the incognito, and exalts the hospitality extended to the unknown stranger. — Observe, in general, *οἶδα ὅς ἐστιν*, but *οὐκ οἶδα ὅστις ἐστίν*, since the indefiniteness which the antecedent clause acquires by the addition of the negative makes the indefinite *ὅστις* necessary.

29. **ἠὲ . . . ἦ,** indirect question dependent on *οἶδ'*, as a fuller explanation of *ὅστις*. — **ἠοίων . . . ἑσπερίων.** To Hm. the horizon is usually divided into two parts only—the sunrise and the sunset,

morning and evening, east and west. This may be derived from the line drawn by the bird-diviner, for whom all to the east, the home of the morning and the home of the race, was propitious, all to the west and darkness, ill-omened, Μ 239–43. North and south are sometimes indicated by the winds; ν 110–11.

30–3. **ἔμπεδον,** "ratified" by the people, 157, as it has already been promised by the king; η 317, 192, 151. — **ὡς . . . περ,** "just as heretofore;" θ 566, ν 180. — **οὐδὲ . . . ἄλλος,** "for not another, no, not one." This emphatic doubling of the neg. displays the impetuosity of the speaker; λ 349, η 167. *οὐδὲ γὰρ οὐδέ* and *οὐδὲ μὲν οὐδέ* are common in Hm., but are not Attic, though the latter phrase occurs in the poetic style of Xen. and of Plato's Phædrus. Krüger. — **ὅτις**; η 17, ζ 28. — **ἐνθάδ'**; ζ 47. — **δηρὸν**; ζ 220. — **εἵνεκα πομπῆς,** with *μένει*, "for the sake of," to gain.

34. **μέλαιναν,** the usual color for the Homeric ship, probably produced by pitch. The only intimation of the use of paint in the heroic day is for ships, which are either black, *μέλαιναι*, *κυανόπρῳροι*, or red-cheeked, *μιλτοπάρῃοι*, *φοινικοπάρῃοι*. The staining of ivory with purple for the cheek-piece of the bridle is mentioned, Δ 141, in a simile, as done by a Mæonian or Carian woman. It seems something rare and foreign. In like manner, none of the numerous objects discovered by Schliemann on the site of Troy (1871–73), below the historic stratum, have any signs of paint, except two stray fragments. All ornamentation not in raised work is incised in the pottery while the paste was soft. This is a characteristic of all the most ancient ceramic ware unearthed about the Ægean, and may be seen in that part of the Cesnola Collection which came from Alambra. Still, the accoutrements of the terra-cotta warriors found there are roughly delineated in red and black. The pottery of Mycenæ, however, unearthed by Schliemann was of an early painted variety. — **δῖαν** stands as an epithet of *ἅλα* almost exclusively in passages where the theme is embarkation. It looks to the solemn tone of the sailor's thought at the moment of separation, when he intrusts himself to the god of the sea and offers up a silent prayer for protection; and this pious tone of thought is heightened by the consciousness that that deity dwells along the shore and lingers in its neighborhood. Buchholz.

35. **πρωτόπλοον,** in honor of the guest, and to insure his safety and the boasted speed. The wain selected by Priam to convey Hector's ransom to Achilles was *πρωτοπαγής*, Ω 267. — **κούρω**; ζ 222. The dual *κούρω* results from the proximity of *δύω*. Gladstone conjectures that *δύω* stands for the two most important men of the crew, the captain and the steersman, and that the less important rowers are not regarded as forming a part of the subject of the verb. For fifty was a regular ship's complement of rowers, as in the seven ships of Philoctetes, and the fifty of Achilles. We may compare Δ 393, where the Cadmeiones choose for the ambush against Tydeus *κούρους πεντήκοντα· δύω δ' ἡγήτορες ἦσαν*. In Odysseus' ship, Eurylochus appears to have been a second in command, though probably not the steersman; κ 204–8, 429–41, λ 23, μ 195, 278, 339. Did Hm., like Mr. Gladstone, Ameis, and Düntzer, forget that the Phæacian vessels have neither rudder nor steersman? See θ 557–58.

36–7. **κρινάσθων,** mid. imperative 3d plur. governing *κούρω*, with subject indefinite, like the common *φασί*; or is the subject to be found θ 258–59? — **δησάμενοι**: why middle? H. 689. — **ἐπὶ κληῖσιν,** "to the rowlocks." The **κληΐς** in a ship is the upright pin or thole projecting from the upper extremity of the ship's ribs, to which the oar was loosely fastened by the twisted thong of leather, *τροπός*, 53. A common rendering of *κληῗσιν*, "rowing-benches," is pronounced incorrect by Grashof, Doederlein, Seiler, Am., F.

38. **θοὴν,** "speedy," quickly prepared, quickly ended. That departure before nightfall was not contemplated is evident from the events of the day following, when the same haste is made by the king to bestow the presents in the vessel at early dawn, ν 19, but the whole day is allowed to pass in irksome idleness till evening draws on. Such bustle is characteristic of Alcinous. — **ἀλεγύνετε,** "do ye lend hand to;" only in the Odyssey, and with *δαῖτα*, *δαῖτας*. Authorities are not agreed as to whether the sense is "prepare" or "partake of;" probably both. α 374, β 139, it is applied to the suitors, who are told by the herald, ρ 170–82, that it is time for them to cease their exercises before the palace, and go in to prepare the feast, which they accordingly do, throwing their mantles

on the thrones, and slaughtering the sheep, goats, and swine; cf. θ 61.

39–42. **εὖ πᾶσι,** "plentifully to all." Cf. ἱερήϊα πολλὰ παρεῖχον, ξ 250.—**οἱ ἄλλοι,** appositive to the pronoun implied in ἔρχεσθ'. The article with the plural of **ἄλλος** is formulaic; 107, 204, 212.—**σκηπτοῦχοι,** an exclusive epithet of kings; but the sceptre as a badge of authority was borne also by judges, heralds, priests, and seers.—**βασιλῆες,** appositive to οἱ ἄλλοι.—**ἐμὰ . . . δώματα καλά**; for this naïve expression see ζ 58, and on θ 178; compare the old ballad of the Blind Beggar's Daughter of Bednall Greene, where the "pretty Bessee" is made to say of herself:

> "My father," quoth shee, "is plaine to be seene,
> The seely blind beggar of Bednall Greene,
> That daylaye sits begging for charitie,
> He is the good father of pretty Bessee."

43. **θεῖον ἀοιδόν.** The bard was an indispensable member of a royal court in the Homeric day, and his was recognized as an established profession, like that of the herald, the seer, the physician, and the artificer, who were all denominated δημιοεργοί, handicraftsmen. The bard of Agamemnon was appointed guardian to Clytemnestra in her husband's absence; and it is not until Ægisthus has banished him to a desert isle that the plotter is enabled to gain the confidence of the queen. Hm. is careful to tell us, at the first mention of Phemius in the palace of Odysseus, that he appears among the suitors and sings for them only because he is coerced. The bard is **θεῖος,** because of his close connection with deity; cf. 44, 63, 481, 488, 498–99.

44–9. **θεός,** the muse; 63.—**πέρι**; η 110.—**τέρπειν**; ζ 82.—**ὅππῃ,** "howsoever;" η 72.—**ἐποτρύνῃσιν,** "prompts;" 73. Observe the prominence given to song by the closing words of the last three lines.—**σκηπτοῦχοι,** substantively, as Ξ 93.—**κῆρυξ,** Pontonous; 65; η 179.—**κούρω**; on 35.—**θῖν'**; ζ 94, 236.

51–2. **οἵγε,** emphatic repetition of the subject in the second clause, a common epic construction; η 163, θ 488. It lays a stress upon the clause which our idiom, and for the most part the Attic, does not recognize.—**ἱστία**; on ζ 107, and see the sail of the Pelesta, p. 109.—Notice the repetition in consecutive verses, **νῆα, νῆα, νηΐ.** So, twice, κ 407–8, 444, 446–47; on η 15.

At λ 1–3 these verses are repeated, but at 9–11 the construction of our idiom is followed, νῆα, τήν, τῆς.

53–4. **τροποῖς**; on 37.—**πάντα** may be taken adverbially, or ποιέοντες supplied; H. 508 b. ι 342 shows that πάντα does not belong to ἐρετμά, but the phrase is a formula of general application, "everything ship-shape."—**ἀνὰ πέτασσαν,** "they unrolled," on the vessel, to be in readiness to hoist on the mast; Schol. B. Q.; on ν 81. These details are formulaic; on η 172.

55. "And high on the water they moored her," by a cable to the perforated stone, ν 77, and by the anchor stone thrown out ahead.—**ὑψοῦ**; only so far out as to give floatage, since the stern must be close enough to shore to admit of egress without a small boat, no hint of which occurs in Hm.; cf. γ 11, ν 75. With ὑψοῦ compare ξ 300, and the nautical phrases ὑπεραιωρηθέντες, ὑπὲρ τούτου ἀνακωχεύσαντες, Hdt. VI. 116, ναῦς μετεώρους, Thuc. I. 48; "the high seas."

57. **αἴθουσαι,** the two porticos on opposite sides of the αὐλή.—**ἕρκεα,** the enclosures of the αὐλή.—**δόμοι,** the rooms of the house, the μέγαρον and vestibule. These terms include, with exaggerated fulness, the whole house open to men.

58. This verse is wanting in several MSS., and is condemned by most editors.

59. **'Αλκίνοος**; on ζ 76. He takes part in person, as do Nestor and his sons, γ 435–46, where Stratios and Echephron lead up the victim by the horns, Aretos brings the lustral water and the sacrificial barley, Thrasymedes stands ready with the axe, and Perseus holds the bowl for catching the blood. Nestor's duty is to offer the prayer and perform the other initiatory rites. The suitors are similarly engaged, β 300, ἐν αὐλῇ, where these preparations for the banquet were habitually made (Λ 773–76); and there stood the altar of Ζεὺς 'Ερκεῖος, which could be used in the ceremonies.—The word **ἱέρευσεν** exhibits the religious tendencies of the age. To slay an animal for food is in every case to sacrifice it, ἱερεύειν, whether for the solemn and public offerings to the gods, or for the private table of the swineherd. To the gods was always assigned their portion. In early times among the Egyptians, as with the modern Arabs, the master of the house killed whatever was brought to the table. Virgil makes Dido

proclaim the thanksgiving at the temples, but she feasts Æneas at her own palace. The banquet to the ship's crew has its parallel in the bulls, lambs, and swine sent by Dido to Æneas' companions in the harbor.

60. **εἰλίποδας,** "rolling-paced," a noticeable characteristic of the gait of the ox, occasioned by the knee and the hoof at each stride describing a semi-gyration about the straight line of the course, so that the foot is swung round, and not lifted and set down squarely like the "high-stepping" horse, *ἀερσίπους*.

61. **δέρον** applies only to the beeves and the sheep. The swine are not flayed, but singed (*εὕοντας*, β 300).—**ἐρατεινήν,** "delicious." Compare the more labored preparations for the banquet in Dido's palace:

> At domus interior regali splendida luxu
> Instruitur, mediisque parant convivia tectis . . .
> Quinquaginta intus famulæ, quibus ordine longo
> Cura penum struere et flammis adolere Penates;
> Centum aliæ totidemque pares ætate ministri,
> Qui dapibus mensas onerent et pocula ponant.

62. **ἐγγύθεν**: if the termination *-θεν* here retains any of its separative force, it is rather in the sense of coming from a distance so as to be near; on 67. The simple "near" gives its usual force in Hm. with verbs both of rest and motion; ζ 279, η 112.—**ἐρίηρον,** "dearly loved."

63. The Muses are the givers of song to mortals, while the province of Apollo in Hm. is to preside over the mechanical art of playing upon the lyre, or of endowing with prophetic instinct; on θ 488. The Muses have no number in Hm., except in the last book of the Odyssey, where they are the conventional nine. Here the Muse confers upon her favorite both the good and the ill which Zeus commingles with the common lot of humanity; ζ 188.

64. Observe the chiastic arrangement of the clauses of this line and the preceding, and the effect of the alliterative δ. Some have supposed that the tradition of the blindness of Hm. arose from the careful and sympathetic picture which he has here drawn of the blind bard Demodocus, and the prominence which he has given him beyond any other minstrel in the poems. In the ancient Homeridean Hymn to Apollo, the bard tells the maidens

of Delos, if any stranger arrives and asks, "Who is the sweetest singer that comes to delight you," to answer,

> τυφλὸς ἀνήρ, οἰκεῖ δὲ Χίῳ ἔνι παιπαλοέσσῃ.

This minstrel is called Homer by Thucydides, and, though the hymn is later than the poems, the fact shows the early origin of the tradition which made our poet blind. Some thought that the tradition arose from *ὅμηρος* in the Cumæan dialect, meaning blind. The bard Thamyris, B 594–600, is one whom the Muses did not love. He boasted that he could prove victor even though they should contend with him themselves, and he was punished with loss of sight and the power of song.

66. **μέσσῳ,** substantively; on ζ 8. Why *σσ*? The original stem was *μεθιο*; cf. Sk. *madhias, medius, mitten, middle.*—**ἐρείσας**; η 95.

67. **κὰδ ἐκ,** "down from," the usual Greek idiom, looking to the result of the action, so that it hung down; on 62, 85.—The **φόρμιγξ** is the same as the *κίθαρις*, and the earliest *λύρα*, which last is first mentioned in the Hymn to Hermes, to whom its invention is there attributed. It had two arms curving upward in the familiar shape, and a crossbar near the top, to which the gut-strings, running up from below, were attached. *γλαφυρή*, 257, refers to the hollow between the arms and the crossbar. According to the common Greek statement, the *φόρμιγξ* had four strings in the heroic period, and the three others were not added till the time of Terpander, 650 B.C. See the very early Cypriote bronze bowl above, p. 89, and Schliemann, "Troy," p. 25–8.—**λίγειαν,** also applied to the wind, to the Muses when singing, and Nestor and Telemachus when speaking.

68. **αὐτοῦ,** adv. "there," defined in epic manner by *ὑπὲρ κεφαλῆς*. *αὐτοῦ* is thus followed by *ἐν, ἐνί,* with dat. thirteen times, *παρά* and dat. four times; also *ἐπί, πρός, μετά, κατά*; cf. θ 577, ν 56.—**ἐπέφραδε**; ζ 47, η 49, θ 142.

69. **κάνεον,** properly a wicker basket, but usually any vessel in which the food was served, a broad shallow dish, *patera*. Λ 630 it is of bronze, and holds the onion on Nestor's table; in Circe's palace it is of gold; υ 300, one holds not bread as usual, but the beef's hoof hurled by Ctesippus at Odysseus; γ 442, it contains the sacrificial barley. Observe the prothusteron here; on ζ 9.

70. **πιεῖν**; 45.—**ἀνώγοι**; on η 138, θ 87, 90. An especial honor

is here paid to the bard, as kings have "fuller cups" than others, Δ 262, Θ 162, M 311.

71–2. Formulaic lines occurring often; θ 484. — **χεῖρας**; on η 173. Virgil introduces a custom of his own day: *Postquam exempta fames epulis, mensæque remotæ*, Æn. I. 216. More closely: *Postquam exempta fames et amor compressus edendi*, VIII. 184.

73. **ἀνῆκεν**, "inspired."—**κλέα ἀνδρῶν**, "glorious deeds." The envoys find Achilles singing the same in his tent, I 189; a theme suiting the man and the age. The Virgilian bard is Hesiodic and didactic. Iopas' song is of cosmogony and astronomy, of eclipses, Arcturus, the Hyades; Hm. glories in man and his chivalrous deeds.

74. **οἴμης τῆς**, "that path of song, of which."—**οἴμης**, gen. by inverse attraction to the relative, for *οἴμην*, a construction not uncommon in Hm.; H. 817; G. 153, Note 4. — **τότ' ἄρα**, "then even," so soon after the events themselves, the celebrity of the war being so instantaneous that it was seized upon at once by the minstrels of the day as the subject of song. Of the four lays whose subject is given us in the Odyssey, all are upon the Trojan War except one, and in that the scene is laid upon Olympus, not on earth. — **κλέος . . . ἵκανεν**; on ζ 29; cf. *fama super æthera notus*, Æn. I. 379; 457. The story has spread to the ends of the earth, and hence the Phæacians must know it, as the bard does in the palace of Odysseus, and the Sirens in their lone isle, μ 191. Virgil gives the reason why the incidents of the war are so well known to Dido, a Phœnician; it was from the banished Teucer who had sought her father's aid. But Hm. gives us no clew, save this of heaven-high fame and the inspiration of the Muse.

75. **νεῖκος**, more specifically defining *οἴμης τῆς, κλέα ἀνδρῶν*.

76. **ὥς . . . δηρίσαντο**, "how once they battled."—**θαλείῃ**, "bounteous;" H. 218 D. The ancient authorities mostly refer this quarrel to the period succeeding the death of Hector, with whose burial the Iliad closes. A truce of twelve days had been granted by Achilles to Priam for the celebration of Hector's funeral solemnities; and it is at the end of this period, upon the eve of the resumption of hostilities, that the banquet to the gods is most plausibly set. Here a dispute arises between Achilles and Odysseus touching the future conduct of the war. Achilles is hot for open assault, Odysseus urges stratagem. Frightful words are bandied between them, and Agamemnon is rejoiced because the fulfilment of the prediction touching the fall of Troy seems near at hand.

77–8. **ἄναξ ἀνδρῶν**, the distinctive title of Agamemnon, given him 46 times; otherwise, only 6 times; never found after Hm.—**νόῳ**, "in his soul," not expressing his joy. — **ὅτ'**, *ὅτι*, causal. Is this elision allowable in the Attic? H. 70 D.; G. 12, Note 2. What modes are found in causal sentences? G. M. 81, 1 and 2; what is the usage in Hm.? G. M. 81, 2, Note 1.

79. **ὥς**, "so," gathers into itself with careless ease from the preceding the thought that the great piece of fortune was at hand when the chieftains quarrelled.

80. **Πυθοῖ**, the most ancient name for Delphi, which does not itself occur in Hm., though often in the Hymn to Apollo. Of Pytho mention is made λ 581, as the destination of Leto; B 519, as a city of Phocis; and I 405, where it is a synonym for a city of the greatest wealth. — **ἠγαθέῃ**, an epithet given to several cities and lands which stand under the immediate protection of some god, as Pylos of Poseidon, Lemnos of Hephaistos, Nysa of Dionysos. — **ὑπέρβη λάϊνον οὐδόν**, a common expression for entering a house, as that of Eumæus, π 41, of Odysseus, ρ 30, ψ 88; ν 63. Here it is the threshold of the temple, built of stone, according to the Hymn to Apollo, under the direction of the deity himself, by the brothers Trophonius and Agamedes. Pausanias states that it was this temple that was burned 548 B.C. The oracle was unquestionably an ancient one, and of great influence in the Homeric age, as shown by its wealth, which would be gathered from the offerings of consulters, and by the fact that so important an event as the expedition against Troy was referred to its decision. The only other oracle certainly belonging to that age is that of Zeus at Dodona; but see on ζ 162. The more usual and accessible mode of ascertaining the divine will was through the mouths of the various seers, gifted by Apollo with the power of interpreting the significance of the flight of birds, the flashing of lightning, appearance of meteors, etc.

81. "To consult the oracle; for then even was rolling down woe's beginning."—**τότε ῥα**, like *τότ' ἄρα*, 74, but referring to the

period before the war, when Agamemnon went to Pytho.—**κυλίνδετο,** especially of on-sweeping waves; here the wave of woe.

82. **Διὸς . . . βουλάς**; compare the expression at the opening of the Iliad: *Διὸς δ' ἐτελείετο βουλή*, Α 5.—**διὰ,** "in pursuance of."

84. **πορφύρεον**; ζ 53.—**φᾶρος**; on ζ 214. One end of the ample garment, that was commonly thrown over the shoulder, could readily be drawn over the head to conceal the features.

85. **κὰκ,** "down over;" cf. 67.—**πρόσωπα**; on ζ 107. Telemachus, weeping before Menelaus at the latter's touching reference to Odysseus and his family, holds his purple cloak before his eyes with both his hands, δ 115. In the Pompeian fresco depicting the sacrifice of Iphigeneia, Agamemnon is represented with his mantle shrouding his face, as Eur. Iph. Aul. 1550; indeed, so characteristic was this as the costume of sorrow that Aristophanes makes Euripides deride Æschylus for his frequent use of it on the stage; Ran. 912.

86. **Φαίηκας,** object of *αἴδετο*, "before the Phæacians." Thetis, mourning for the loss of Patroclus, when summoned by Iris to attend the Olympian council, replies that she feels reluctance to mingle with the gods, with such a load of unrepressed sorrow in her heart, Ω 90; and Odysseus says, τ 119, that it ill beseemeth him to sit grieving in another's house, lest mistress or maid might call his tears the maudlin tears of one overcome with wine; on η 260.

87–9. **ὅτε**; η 138.—**ἀμφικύπελλον.** Aristotle, in describing the opposite cells of the honeycomb, says that on each side of a common base they have an opening like the *ἀμφικύπελλα*. This, then, was a double cup, of which one end would serve as a pedestal while the other was in use, and some have supposed that such cups were in use in the time of the philosopher. Nothing of the kind, however, has ever been discovered, according to Krause, among the vast number of vases and cups from ancient sites (a few have been found among the very ancient remains of Bologna, Italy), and the numerous diverse explanations for the term by the ancients themselves argue against that supposition. Schliemann, comparing γ 41, 50, 63, claims that the *ἀμφικύπελλον* is the same as the *ἄλεισον* (add ο 85, 102), and the *ἄλεισον* is called *ἄμφωτον*, χ 10 (cf. χ 17, υ 153), or two-handled; of these he finds many kinds both



at Troy and Mycenæ. The cut above exhibits the double-mouthed and double-handled goblet from the "Trojan Treasure" (see p. 213), and the one below a peculiar style, from Mycenæ, with birds on the handles, which the explorer seeks to connect with the famous goblet of Nestor, Λ 634.—The purpose of the libation was naturally the hero's thankfulness to the gods for their bringing him at last to a land where he was so well known to fame that



the theme of their song was his own achievements. This not only satisfied his love of glory, and flattered his self-esteem, but gave him fuller assurance of a return to his home. Like the paintings which Æneas beholds on the walls of Dido's temple, depicting the exploits of himself and of his companions, *hic primum sperare salutem ausus et afflictis melius confidere rebus*, Æn. I. 451.

90. **ἄρχοιτο . . . ὀτρύνειαν,** the more prominent thought placed first, though the reverse is the order of time, as 69. The pauses show that the lay was one of considerable length. Is the urging proof of a fixed composition divided into rhapsodies, or of a floating mass, undefined, fashioned at will and continued at command?

91–6. **ἐπέεσσιν,** not words merely, but theme as well, "lay."—**κατὰ** with **καλυψάμενος.** They are always separated in Hm. —**γοάασκεν**; H. 410 D. —**πάντας ἐλάνθανε,** a tribute to the magic power of the bard; θ 532, λ 334, 368. —**ἐπεφράσατ' ἠδ' ἐνόησεν,** "noticed and remarked him;" on 15. —**στενάχοντος**; on θ 564.—**φιληρέτμοισι,** exclusively applied to the Phæacians and the Taphians.

98. **δαιτὸς**; H. 575. —**θυμὸν,** not object of the verb; cf. *οἴνοιο κορεσσάμενος κατὰ θυμόν*, ξ 46. —**ἐΐσης,** as the standing epithet of the mind (*φρένας*), the ship, and the shield, betokens the quality of symmetry of parts which makes "well-proportioned," "evenly balanced," and, for the banquet, "duly portioned," not in the sense of each and all sharing alike, but of each receiving the share due to his position in the community; for the king, M 311, the honored guest, θ 475, the faithful warrior, H 321, receive a larger share than the rest, the servants a smaller; υ 281–82, θ 70.

99. **συνήορος,** "wedded to," "linked with." It is said, ρ 271, that the gods made the phorminx *δαιτὶ ἑταίρην*; cf. *Dapibus supremi grata testudo Jovis*, Hor. C. I. 32, 14.

100–3. **πειρηθῶμεν**; H. 413; cf. θ 120, 126, 205, 213.—**ὥς χ'**; η 192. —**ἐνίσπῃ**; H. 450 D. 8. For the thought, see η 333, θ 243–44.—**ὅσσον**; η 108. The speaker's characteristic impetuosity has again carried him beyond the bounds of prudence; but it is not an unnatural boast of a people so isolated that they conceive a contempt for the outside world through sheer ignorance of its achievements, and, wrapping themselves in their own conceit, regard their littleness with a serene satisfaction (cf. σ 382–86).

Experience with one foreign arm of heroic mould brings retraction of the vaunt, 246.

106–7. **ἔξαγεν ἐκ**; the same repetition υ 21, B 690, Z 42, H 336, 435, I 331, K 267, Ψ 394; *ἐν* repeated ε 260, τ 10, υ 261, χ 347, B 720, Z 244, H 438, Λ 155, P 570; *ἀνά*, χ 132, 142, 240, Ψ 717; *ἐς*, δ 802, Φ 610; on ζ 77, θ 190. —**αὐτὴν ὁδὸν,** "along the same way," the earlier expression for *τὴν αὐτὴν ὁδὸν*, which occurs in a similar passage of the Iliad, Z 391. —**οἱ ἄλλοι,** 40. Supply the kindred verb *ᾖεσαν* from *ἦρχε*. The bard must be honored with the same attention as the others, and would take his pleasure in the games as well as they. The dance does not seem to be contemplated at this time; 254–55.

108. **ἀέθλια,** as *ἆθλα* 160, of the games; usually the prizes.—**θαυμανέοντες**; ζ 134. The description of athletic sports always possessed an especial charm for the Hellenic hearer; but the poet here indulges it with a brevity which seems to presuppose the elaborate and detailed account of the funeral games of Patroclus in the Twenty-third Iliad to be already in his répertoire, and to have been often sung in its proper place. Besides funeral games, of which those following the death of Œdipus and of Amarunkeus of Elis are spoken of in the Iliad, mention is made of those in which Tydeus was victorious at Thebes when he had proceeded thither as envoy; and the Olympic Games, or something corresponding thereto, appear to have been a regular institution in Elis; on ν 81.

109–10. **ἕσπετο πουλὺς**; ζ 164. —**μυρίοι**; H. 257 D. should read: "Hm. uses only *μυρίοι*, paroxytone, and always in the sense of numberless."—**ἵσταντο,** impf., of the whole number rising one after the other; **ὦρτο** of the single act of each individual.

111–14. All the Phæacian names, with the exception of Alcinous, Arete, Laodamas, Rhexenor, Demodocus, and Polybus, are indicative of their ruling passion for the sea, and this is further illustrated by the very length of the list here, equalled nowhere else in Hm., except by that of the Nereids who rise from the sea with Thetis to sing their lament over Patroclus, Σ 39–49. Many of the names here will be recognized as possessing equivalents among our own proper names. —**Πρυμνεύς** and **Πρῳρεύς** may be respectively the same as the later *πρυμνήτης*, helmsman, and *πρῳ-*

ράτης, the lookout who stood at the ship's head to give signs to the pilot; on 35.

115–17. **ἂν,** sc. *ἔστη*. — **βροτολοιγῷ,** "man-quelling," exclusive epithet of Ares. The whole phrase occurs in the Iliad of Hector, Achilles, and Leonteus. In bodily powers Euryalus appears to be the foremost champion the Phæacians can boast; 126–27.—We read **Ναυβολίδης** with La Roche, Bekker, and others, without the traditional *θ'*, considering it a patronymic (as B 518), referring to Euryalus, thus bringing the following ascription of beauty into connection with Odysseus' words, 174–77. So much description of his personal qualities appears natural in consideration of the important part he plays in the sequel; and since the place of honor, in a poetic enumeration, is at the extremes, if *θ'* be read, we have the anticlimax of an unknown person.

118–22. **τρεῖς παῖδες**; ζ 63. — **τοῖσι . . . δρόμος,** "and for these from the starting-point the pace was strained to the utmost."—**δρόμος** is not the course, but the pace, as Ψ 375. — **νύσσης** is the scratch-line (*νύσσω*) from which the race was straight away to the goal about which the people stood, 125. In the Olympic Games the foot-race was originally a straight one, the length of the stadium, and it was not till the 14th Olympiad that it was changed to the *δίαυλος*, in which they ran out and back. — **πεδίοιο**; H. 590; G. 179, 2; C. 425.

124–25. "As far as on the fallow is wont to be the range of the mules, so far, outstripping his competitors, did he come in to the people, while they were left behind." The distance meant by **οὖρον ἡμιόνοιιν** is not known; but from the circumstances of K 344–57 it appears to have been greater than a spear-cast. There, Odysseus and Diomed, out upon their nocturnal scouting expedition, hear the Trojan spy Dolon coming towards them. Odysseus proposes to let him pass by a little, and then rush upon and seize him, or else drive him into the camp. As soon as he is past them,

> *ὅσσον τ' ἐπὶ οὖρα πέλονται*
> *ἡμιόνων—αἱ γάρ τε βοῶν προφερέστεραί εἰσιν*
> *ἑλκέμεναι νειοῖο βαθείης πηκτὸν ἄροτρον—,*

they start after him. Many have thought that *οὖρον* represents the distance a mule team will outstrip oxen in a specified time.

But from Ψ 431 it seems best to make it the whole distance the mule team will go at one pull till they stop for breath, and this, the poet's experience has taught him, is greater than that of the ox. Compare the Latin measures *actus*, *versus*, and our *furlong*, *ploughgate*. Clytoneus comes in so far ahead, because he is *θέειν ὄχ' ἄριστος*; cf. Virg. Æn. V. 318–19. There is no such distance between the competitors Ψ 754–81. Odysseus is victor at last, but only because Athene makes Ajax slip and fall just at the goal.

126. **ἀλεγεινῆς.** The spirit of this epithet is well illustrated from the wrestling-match between Ajax and Odysseus, Ψ 714–17, where their backs are said to creak beneath the tug and strain of their stout hands, the sweat pours down like rain, and bloody weals leap up along their sides and shoulders. So Scott, Lady of the Lake, V. 23:

> "For life is Hugh of Larbert lame;
> Scarce better John of Alloa's fare,
> Whom senseless home his comrades bear."

127. **πάντας ἀρίστους.** The victors, paired by lot, contend, two by two, till Euryalus alone remains victor even of those who have proved themselves best in the previous matches. Am. This suits the lengthened description accorded Euryalus, 115–16, and his subsequent arrogance.

129–31. **Ἐλατρεὺς**: the arm that drives the oar well, hurls the discus furthest. — **ἐτέρφθησαν**; ζ 99. — **φρένα**: the plural is more common, but cf. ζ 155. The contests here resemble the later pentathlon, described in the following lines:

> *ἅλμα ποδῶν, δίσκου τε βολή, καὶ ἄκοντος ἐρωή,*
> *καὶ δρόμος ἠδὲ πάλη, μία δ' ἔπλετο πᾶσι τελευτή.*

Of these, only the javelin-throwing, in which the Phæacians are nowise concerned, is omitted, boxing being substituted. In Ψ the leap does not appear, but chariot-racing, armed assault, and archery are added, and it is the chariot-race of which the poet makes by far the most. In Scheria we find no mention of the horse at all; neither are there any horses in Ithaca, and the reason alleged, δ 605, is that Ithaca is a rugged, pent-up island, and no island is fit for horses.

133–34. **Δεῦτε**; θ 11. — For the hiatus before **εἴ**, see on η 6.—

οἶδε . . . δεδάηκε, "knows and has learned;" on 90. Why the indic.? G. M. 70, 1, Rem.; on η 17, ζ 239.—**γε μὲν,** "at all events," whether he knows or not.

135–36. The generic **φυήν** is here described with epic minuteness in the various parts, as the connoisseur might run his eye admiringly over the muscles of an athlete. The early poet is fond of such picturesque definiteness in his descriptions.—**ὕπερθεν,** simply to specify that the hands are higher than the feet. At N 75, he says ἔνερθε πόδες καὶ χεῖρες ὕπερθεν. Compare the language of Scripture: "I destroyed his fruit from above, and his roots from beneath." Amos, ii. 9.—**σθένος,** a characteristic addition to the parts, since σθένος is viewed as a member of the body; on 237.

137–39. **συνέρρηκται**; cf. *Danai fracti bello*, Æn. II. 13; *Miles fractus membra*, Hor. Sat. I. 1, 4.—**πολέεσσιν**; ζ 284.—**οὐ . . . τί** separated, as η 73, 216.—**συγχεῦαι,** "to crush." Construe **γε** with συγχεῦαι, from which it is attracted by its fondness for the first word in its clause. In many points of view there is nothing better than the sea, especially to the oar-loving Phæacians; but in the one point of utterly crushing a man there is nothing worse. This is Phæacian observation, rather than experience; θ 563.—**εἴη**; η 52. The rendering of these lines has been preserved to us from the Odyssey of Livius Andronicus, which was the first translation of Hm. into Latin, and served as a school-book in the days of Horace:

> Namque nilum pejus
> Macerat hemonem, quamde mare sævom, viris quoi
> Sunt magnæ, topper confringent importunæ undæ.

141–42. **μάλα . . . κατὰ μοῖραν**; η 227.—**αὐτὸς . . . μῦθον**: this line was not recognized by Aristarchus, Aristophanes, or Zenodotus; but it must be confessed, as Am. says, that the preceding line, standing alone, renders the answer strangely jejune and abrupt.—**ἰὼν,** like the absolute φέρων, ἄγων, ἐλθών, λαβών, ἰδών, παραστάς, is employed to place the whole action more vividly before the eyes of the hearer, on the stage as it were.—**πέφραδε μῦθον,** "show forth thy saying." According to Aristarchus, φράζω never means in Hm. simply to speak, but always to point out, as 68; but the addition of μῦθον here and α 273 reveals the tendency

to the later meaning already begun. Cf. θ 499, and δεικ-νύναι, *dic-ere*.

145–48. **Δεῦρ'**; θ 11.—**καὶ σύ,** "thou too," as well as ourselves.—**ἔοικε . . . ἀέθλους,** "for it beseemeth thee to wot of feats of strength;" cf. 134.—**ἴδμεν** is more commonly 1st plur. ind.—**ὄφρα κεν ᾗσιν,** "as long as he may live;" on ζ 183, 259, η 94. Note the rhyme ᾗσιν, ἑῇσιν; on ζ 61. This sentiment, that man gains no greater glory in all his years than that which rewards the successful competitor in the games, is thoroughly Hellenic, and proves the Phæacian, though lower in the scale of achievement, to be the equal of the Achæan in enthusiasm for the pursuit.

149. **πείρησαι, σκέδασον.** The order would point to *action* as the proper means of dispelling his anxieties; but **δ',** 150, appears to be causal, and thus to introduce the reason; hence, as 90. Laodamas anticipates the objection which Odysseus actually makes, with a sympathetic appreciation for his situation and a manly respect for the hero, which mark every line of his two short speeches, and prove him to be what the poet names him, the goodly son of Alcinous. The tone of his language is no less courteous when beyond the hearing of Odysseus than when addressing him, and he forms a pleasing contrast to the unmannerly Euryalus. The challenge is couched in such terms that it is really a compliment to Odysseus, and offers him a chance to leave behind him in the land a reputation for prowess, which was so dear to the Homeric man. Tydeus, visiting the Cadmeiones, even challenges them himself to the contests of the ring.—**ἀπὸ . . . θυμοῦ**; on ζ 167; cf. Υ 341.

153–57. The words of Laodamas, kind and courteous as is their intent, sound to Odysseus, in his situation, like a taunt. The connection of thought in his answer runs much in this wise: Laodamas, why bid me this? you cut me to the heart; for you present to me the pleasing picture of one whose cares are light, and to be thrown aside at will. Would that such lot were mine—that the expectation of departure might give me to assume that cheer which victory in the games demands! But games are not for such as I. Care, only, shrouds my mind; for, such depths of suffering have I journeyed through in all the past. And now, sitting as suppliant of your people and your king, craving a

return which is not yet mine, think you I can so lightly rid me of my anxious fears? — **ταῦτα**; H. 555. — **μοι**, *ἐστὶ*, "have I." — **καὶ μᾶλλον**; η 213. — **δε**; ζ 302. — **πόλλ'**; H. 547 c. — **μεθ'**; η 101, θ 433. Odysseus is too prudent to feel unshaken confidence in mere preparations and promises, and takes advantage of the opportunity to hint that fact, as well as his longing to depart. — **πάντα τε δῆμον.** Gladstone sees in this phrase a sign of the strong popular infusion in the political ideas of the age. Something similar seems hinted at in the account of the prayer of Tydeus and Polynices for assistance at Argos, Δ 380.

158–60. **νείκεσσέ τ' ἄντην**, "and dispraised him to his face." — **οὐ γάρ**, "no, for;" on 32. — **ἄθλων**; on 108; contraction, as 164. — **πολλὰ**; η 260, 214, θ 214. — **πέλονται**; η 132, θ 233.

161–64. "But to him who, with ship of many a row-lock abiding, a captain of seamen who are traders, fares abroad, both of his cargo heedful and keen-eyed for return wares and profits rapacious; for, athlete thou art *not* like." The sting of this passage lies not so much in the allegation that Odysseus is a trader as that he has been so devoted to his wares and his gains that his bodily powers and every nobler ambition have been sacrificed to them. It is the gain, too, which is made by sharpness of dealing, and by peaceful, though often by illegal, means. See on η 10. The Greeks who are mentioned in the poems as engaged in commerce, the Cretans and the Taphians, are at the same time characterized as high-handed corsairs rather than peaceful merchants; but it is the Phœnicians that hold in their hands the chief carrying trade of the Mediterranean, and to them, as a class, the present passage may be supposed to refer, since to them the poet elsewhere gives the epithets *τρῶκται*, "greedy knaves," *πολυπαίπαλοι*, "very crafty," and in general he paints their character as a compound of such greed and cunning as accords closely with the picture here. An acquaintance with such traders is here a bit out of Greek experience, rather than Phæacian (on η 50, λ 367; cf. Am. on ο 381), since the possessions of the latter are the gift of the gods, η 132, λ 341; unless they have gained such knowledge abroad (ν 113), or a ship has been driven there by chance at some time; ζ 202, 278, θ 31, λ 364–65. — **πρηκτῆρες.** All the crew are traders, and probably interested in the venture. So the plural is

used of the Phœnicians who came to Surie with their wares and corrupted the nurse of Eumæus, ο 415, 456. — **φόρτου.** The cargo of the Phœnician ship just mentioned contained *μυρία ἀθύρματα*, which may be enumerated as ornaments, decorations, the finest products of the loom, gold, silver, electrum, ivory, tin, etc. In bartering these they remained a whole year, amassing "much substance," which would form the **ὁδαίων** of the return voyage. When ready to leave, they notify the Phœnician nurse of Eumæus, who steals him away, together with three goblets of gold, and embarks with them. Such gains may be classed among **κερδέων ἁρπαλέων.**—Since one of the scholiasts limits **φόρτου μνήμων** to keeping in mind the value of each article of the cargo, it has been cited as one of the proofs of the absence of writing in the Homeric day. This by no means necessarily follows, whatever may have been the state of letters at the time. Any careful master would keep a close watch of the cargo, whether he possessed a bill of lading or not; and the manner in which the sales were conducted required an accurate knowledge of the wares, without turning to a price-list. Wolf saw this. Prolegom. XX., Note c. — **ἁρπαλέων**; ζ 250.

165. **ὑπόδρα ἰδὼν**, *torva tuens*, Æn. VI. 467; *acerba tuens*, Lucr. V. 33. Mr. Gladstone, so competent a critic in oratory, characterizes the following response of Odysseus as "that wonderful speech in answer to the insolence of Euryalus, which teaches us, more than any other composition with which I am acquainted, up to what point emotion, sarcasm, and indignation can be carried without any loss of self-command." Juv. Mundi, p. 392.

166. **οὐ καλὸν**, 239, 397, 408. — **ἀτασθάλῳ**, "presumptuous;" on η 60. — **ἔοικας**, retorted from 164.

167. **οὕτως**, "so we see." *οὕτως* in this usage regularly points to the person addressed as an example of the case educed. The application is made more fully 176. — **χαρίεντα**, "(all) the gifts of charm." The neutr. plur. is used substantively, as often in Hm., and here implies *πάντα*; Δ 320, N 729.

168. **φυὴν, φρένας, ἀγορητύν**, particularize *χαρίεντα* as the three great gifts of the gods to man—beauty (and thereunder vigor and strength), the power of thought, and power of speech. — **οὔτε, οὔτ', οὔτ'**, as Z 450–52, distinguish the general negation by dividing it

into the parts especially to be dwelt upon. No man has all three; one has φυὴν, another φρένας, ἀγορητύν.

169–70. **ἄλλος μὲν**, opposed to ἄλλος δ' αὖ, 174. — **γάρ τ'**; η 307. — **ἀκιδνότερος**, "feebler." — **μορφὴν . . . στέφει**, "the crown of charm over his words flings;" **μορφὴν**, figuratively, as λ 367; **ἔπεσι**, indirect object.

171. **ἀσφαλέως**, "unfalteringly," with copious flow of language, when the words come thick and fast as snowflakes in the winter storm. Odysseus is describing himself as if he had just been listening to the famous passage from the Third Iliad, when Antenor, looking out upon the battle-field from the watch-tower of Ilium, with Helen, Priam, and the Trojan Elders, gives his reminiscences of the hero who had come to Troy with Menelaus before the war, to demand the restitution of Helen; Γ 210–24.

172. **αἰδοῖ μειλιχίῃ**, "with a winning deference," a marked indication of respect for his audience, which forms a principal grace of the orator. This sometimes takes the form of a little hesitation at the beginning of a speech, and many eminent speakers have practised it merely in order to give the appearance of unpremeditated reply to prepared speeches. — **μετὰ . . . πρέπει**; ζ 109.

173–75. **θεὸν ὣς**; η 71–2. — **ἀλίγκιος ἀθανάτοισιν**; η 5. — **ἀλλ' . . . ἐπέεσσιν**, "but not for him is grace flung crown-like round about his words." — **χάρις** is synonymous with μορφὴν above. — **ἀμφιπεριστέφεται.** According to Bekker, in the 15,694 verses of the Iliad there are 185 which have no cæsura in the third foot, and in the 12,101 of the Odyssey there are 71. These are mostly in proper names or in compounds, so that at the end of the first element a kind of cæsura occurs, as ζ 200, and, besides, a cæsura regularly falls in the fourth foot. This is prevented by ἀμφιπεριστ., and by ἀμφιπονησόμεθ', Ψ 159, so that Am. and F. would separate ἀμφι- from the verb; but cf. Hor. C. I. 18, 16; 37, 5; II. 12, 25; 17, 21.

176–77. **ὡς καὶ σοί**, with special application of the thought to the case in hand, as η 219. — **ἀριπρεπὲς**, "pre-eminent." — **ἄλλως**, i. e. better. — **οὐδέ . . . οὐδὲ**; on 32. — **νόον . . . ἐσσι**, "but in judgment profitless art thou." With all his attractive exterior, he has no intellect, and therefore no power of becoming speech.

178. **στήθεσσι φίλοισιν**, "my dear breast." It has been cus-

tomary to render **φίλος** in such connections as a possessive pronoun; but this is out of deference to the feelings of a later age, rather than a right appreciation of the earlier. In its use as an attributive, the applications of this word may be divided into two classes. It occurs in the poems between 500 and 600 times, and most frequently by far with words of relationship and the like, πατήρ, μήτηρ, πάππα, τέκνον, τέκος, υἱός, παῖς, κασίγνητος, ἑκυρός, μήτρως, ἄκοιτις, ἀκοίτης, κουρίδιος, ἄλοχος, πόσις, μαῖα, τροφός, νύμφη, ἑταῖρος, κεφαλή, ξεῖνος, ἀνήρ, γέρων, θεός, μήδεα, γαῖα, αἶα, πατρίς. None of these give offence in the English when connected with *dear*, and this translation is forced upon us when a limiting genitive, as Ν 427, Ο 639, Μ 355, β 51, ν 259, etc., or a possessive pronoun, as Ε 314, 318, Τ 132, Ζ 474, Π 447, Τ 4, Φ 330, 378, σ 214, ω 505, Ω 416, ξ 177, ν 413, χ 350, qualifies the same noun; Ι 555, λ 327, fall under fixed epithet. The evidence for the strength of the domestic affections is cumulative throughout the poems. The second class comprises the mind, life, parts of the body, etc., as θυμός, αἰών, ἦτορ, κῆρ, στῆθος, λαιμός, χείρ, γούνατα, γυῖα, βλέφαρα, εἵματα, δῶρα, γέρας, δῶμα, οἰκία, δέμνια, νόστος. With these, the possessive translation is almost universal; but if we find the poss. pron., poss. gen., or a *quasi* poss. dat. at the same time, this must show that the sense of *dear* was necessary, and consequently that the same sense was not incompatible when the pronoun was not used. Such are found ε 297, 406, χ 68, 147, Φ 114, 425, ω 345, δ 703, Ο 166, 182, δ 270, ι 413, π 274, υ 9, ν 231, Ν 85, etc. This gives fair ground for the conviction that φίλος to Hm. meant *dear* in both classes, and the explanation of this curious fact is probably this: 1st. In many ways it is the youth of the world that the Homeric poems set before us in their childlike directness of expression, which is quite foreign to ourselves, but often heard from the lips of children before a conventional schooling has repressed the undisguised utterances of the feelings. The Homeric man calls his breast *dear*, just as he calls his hand *stout*, μ 174, or his thigh *thick*, λ 231, or his house *beautiful*, θ 41, or himself *valiant*, Α 393; ι 19–20, etc. 2d. The fondness of the poet for personification leads him to apply it to the feet, Ν 75, the hands, ε 434; while the members are sometimes treated as separate and distinct individualities apart from the person himself, as υ 237, 13–22, ε 355,

Δ 314. Under this aspect there is as good reason for applying the word *dear* to one's own hand as to that of a second person. The German exhibits many instances of a similar usage, and the English a few. See Proceed. of Am. Philolog. Assoc., 1878, p. 15–17.

179–81. **κατὰ κόσμον**; 141.—How is **μυθεῖαι** formed? H. 370 D. b. —**ἔμμεναι**, "that I was," as impf. What three uses has the pres. inf.? G. M. 15.—**ὄφρ'**; cf. 147, ζ 259.—**πεποίθεα**; ζ 166.

182–85. **ἔχομαι**, as if by chains.—**πολλὰ ἔτλην**; on η 225.—**ἀνδρῶν . . . πείρων**, "through both the wars of men and grievous waves cleaving my way," the one with my sharp sword, the other with my sharp-prowed ship.—**ἀλλὰ καὶ ὧς**, referring to the preceding, is more closely defined by the concessive *παθών*, and suggests the later use of *ὅμως* with a participle; cf. λ 104.—**μῦθος**, *ἦν*.

186. **αὐτῷ φάρει**, "with cloak and all," a use of *αὐτός* continued into later Greek; H. 604. Hm. also joins *σύν* with it; ν 118; so Xen. Cyr. II. 2, 9. Usually in such trials of strength the cumbrous *φᾶρος* would be thrown aside, and in the boxing and wrestling matches of Ψ even the *χιτών* is doffed, and a loin-cloth only



worn. The scholiasts describe the discus as a circular plate of stone or metal, about a foot in diameter, pierced through the centre by a hole, and thrown by the aid of a strap attached. But nothing in Hm. is said about the last two particulars, and the copies of Myron's Discobolus (see cut) show neither strap nor hole. There the disk, grasped by the hand on one side, extends up the forearm, and is in the act of being dismissed into the air. The object in view was to throw from a fixed point to the greatest distance, as in the Scottish "putting the stone." This exercise was common in the Homeric day as a part of the military training; for the heavy stone, ready at hand on the battle-field and hurled by the practised arm, is often mentioned in the Iliad as a formidable weapon when others were exhausted.

187. "Very large as well as thick, heavier by not even a little." —**πάχετον**, probably a strengthened adj. form of *παχύς*.—**στιβαρώτερον**, heavier in consequence of its size and thickness.

188. "Than such as the Phæacians were wont to pitch with against each other."—**οἴῳ**; H. 607.—**ἀλλήλοισιν**; H. 602.

189–90. **τόν ῥα περιστρέψας**, "this then swinging round." The motion is that of the base-ball pitcher of to-day, and Zeus employs it when he hurls Ate out of heaven, T 131.—**βόμβησεν**, an onomatopœic word. The whir is heightened by the rotary motion imparted by the twisting impulse, *ἑλισσομένη πέτεται*, Ψ 846.—**κατὰ δ' ἔπτηξαν ποτὶ**: *κατά* in composition is rarely repeated with the accompanying substantive; Α 493, Τ 25, ρ 86, 179, υ 249; but other prepositions often define the thought more clearly, as *ποτὶ* here; *ἐν*, η 285, 345, θ 422, ν 135; *ἐπί*, ν 70, 74, 76; *ἐς*, κ 107. So *ἀπό* with *ἐξ*, α 270, π 65, σ 260, ω 7, 189, Ν 367; with *παρά*, Θ 533, Ξ 46, Ο 407; *ἀμφί* with *περί*, Ψ 561; on η 281, θ 106.

191. A latent sarcasm might be thought to lurk under this line in this connection; but when compared with its occurrence 369, ν 166, and the habit of the poet, the weight inclines to the rejection of such a supposition.

192–93. **ὁ δ'**, the stone.—**σήματα**, the marks (sticks, stones, or what not) set up to indicate the spot where the discus of each had fallen in the previous contest, 129. Note the mixing of metaphors in **ὑπέρπτατο, θέων**; cf. 247. *θέω* also of a ship, of a rolling stone, of the potter's wheel, a vein, and the rim of a shield.—**ἔθηκε . . . Ἀθήνη**, "Athene set the bounds," i. e., fixed the *σῆμα*, 195, which was to show how far Odysseus had thrown, and would then form a goal for any other who would prove victor by passing beyond it. *τέρμα*, so used, is commonly plural.

195–98. **Καί . . . ἀμφαφόων**, "even a blind man, stranger, could pick you out this mark, groping with his hands."—**τοι**; on ζ 131. —**ὁμίλῳ**, "throng," of other marks set up before.—**τόδε γ'** is the reading of Aristarchus, and refers to the *σῆμα* to which she points. —**ἵξεται**, "will come up to."

200–1. **ἑταῖρον ἐνηέα**, "a helpmate well-wishing;" becoming *ἑταῖρον* by reason of the assistance given Odysseus, as a fair wind is called *ἐσθλὸς ἑταῖρος*, λ 7.—**ἀγῶνι**, like *ἀγορῇ*, but especially of the assembly for the games.—**κουφότερον**, "more lightly," with lighter heart. The success of the cast, and the diversion in his favor among the people, dissipated some of the gloom of his feelings (on 149) which had been visible even in

his countenance, and mollified the anger with which he had denounced Euryalus.

202. **Τοῦτον,** *δίσκον*, the natural expression for him to use from his standpoint, just as *τόδε*, 198, for Athene at the other end of the space; hence *τόδε* there is better than the other reading, *τόν γ'*. —**τάχα δ' ὕστερον,** "and quickly thereafter;" so **τάχα** always in Hm., and not till later in the sense of "perhaps."

203–6. **τοσσοῦτον ἢ . . . μᾶσσον,** "so far or still farther," both adverbial. —**μᾶσσον**; H. 222 D. —**τῶν ἄλλων**; on ζ 257; as opposed to *νέοι*, it includes those who do not plume themselves upon their discus-throwing so much as upon the other exercises enumerated 206. —**κραδίη θυμός**; on 15. —**ἄγε πειρηθήτω**; on 11. —**καὶ ποσὶν,** because he is distrustful of his own powers there, and virtually withdraws the challenge, 230.

207–8. **πάντων Φαιήκων,** defining *τῶν ἄλλων*, "of all the Phæacians I say." —**αὐτοῦ,** "alone," a meaning not infrequent, and obtained by its use in opposition to "others;" more exactly, *αὐτὸς οἶος, μόνος*. Laodamas appears to be the eldest of the unmarried sons of Alcinous, because he has his seat next his father (cf. γ 39), is the prime favorite, and takes the lead in challenging Odysseus. He is, then, in a special sense, the representative of the family, and as such is excepted by Odysseus from the number of the challenged; and he is regarded by him as his host more particularly, because, by his yielding his seat to the stranger, he placed himself in that relation at the outset, and he has actually proved himself the real host in his speech; cf. γ 36–50, 482. The married sons have no specific mention, except ζ 63. —**φιλέοντι,** "with his entertainer," with the added notion of the progress of the act at the time. —**μάχοιτο,** of the contest in games also Ψ 621.

209–10. **κεῖνός ἀνὴρ,** as subject. —**ξεινοδόκῳ** avoids the ambiguity of *ξεῖνος*. —**προφέρηται**; ζ 92, 183. The folly of such a course is exemplified in the action of Tydeus, Δ 391, who, though a *ξεῖνος*, challenged and defeated all the Cadmeiones in the games. So enraged were they that, as he was returning, they laid an ambush for him, and it was only his wondrous prowess and the aid of Athene that saved him from an ignominious death.

211–15. **ἕο . . . κολούει,** "for his all he mars." —**ἴδμεν,** 146; η 327. —**πειρηθήμεναι**; on 100. —**πάντα . . . εἰμι,** "for in all things not

worthless am I." —**πάντα,** limited by *ὅσσοι ἄεθλοι*. —**μετ' ἀνδράσιν,** emphatic position; cf. 204, 230, 408, ν 143. When compared with 160, does there appear to be a lurking sarcasm in the phrase at the lack among the Phæacians of the warlike sports which he proceeds to dwell upon?—Why is the hiatus allowed after **οἶδα**? H. 67 D. d; C. 63 D.; cf. 216, ν 14. —**ἀμφαφάασθαι**; H. 802.

216–18. "I first my man could strike with my arrow in a throng of men who were hostile, even though full many a comrade close by me were standing and using the bow at the warriors." —**πρῶτός,** before my comrades. His shot is quick and sure, like that of Meriones in the Patrocleian games, who snatches the bow from his competitor, who has cut with his arrow the string confining the dove, and pierces the bird through before it has escaped from his range, Ψ 870. —**ἄνδρα.** He does not shoot at random into the mass, but selects his mark. —**παρασταῖεν**; η 52.

219. Philoctetes led the Thessalians from Melibœa; but on the way to Troy, while in Lemnos, he was bitten by a serpent that issued from the altar as the chiefs were sacrificing. The wound became so offensive that he was abandoned by his companions, and remained in Lemnos until after the period covered by the Iliad. An oracle came to the Greeks that Troy could not be taken till the arrows of Heracles, which that hero had presented to Philoctetes at his death, were in the Grecian camp. Accordingly, an embassy is sent for Philoctetes, who is finally prevailed upon to come to the Troad, where he is healed and slays Paris with his bow.

220. **δήμῳ,** "land." —**τοξαζοίμεθ'.** This for the foremost chieftains would not be in battle, but in contests of archery, which may be supposed to have received a special impulse by the return of the great archer to the camp. Teucer is the only man of note who makes the bow his regular weapon. The bow is spoken of slightingly, because it did not demand that close hand-to-hand conflict in which the Achæan gloried. See the weapons of the Pelesta as compared with those of the Egyptians, p. 109. In general, these northward maritime enemies of the Egyptians do not use the bow. Odysseus' bow is left at home, and he makes no use of one in the Iliad except in the night-scout of the Doloneia, and then he is supplied with one by Meriones, and actually

brings it into play only to lash the horses of Rhesus into camp. His claim here to excellence in its use prepares the mind of the hearer for his great feat in the sequel, when he slays so many of the suitors with his bow.

221–22. **ἐμέ** is an example of what unusual construction? H. 775; C. 569. So H 198, N 269.—**ὅσσοι**: the hero is comparing himself with men of his own generation. Elsewhere the poet, speaking in his own person, uses *οἷοι*, when contrasting those of his day with the Troic heroes; E 304, M 383.—With **ἐπὶ χθονὶ** compare *ἐπιχθόνιοι*, A 272. In these, man is opposed to the gods, who are *Οὐρανίωνες*, η 242. The same contrast appears in **σῖτον ἔδοντες**, which is varied in *οἳ ἀρούρης καρπὸν ἔδουσι*, Z 142, *σιτοφάγος*, ι 191; cf. N 322; *Quicumque terræ munere vescimur*, Hor. C. II. 14, 10. The gods, on the other hand, *οὐ σῖτον ἔδουσ', οὐ πίνουσ' αἴθοπα οἶνον*, E 341.

223. **ἀνδράσι προτέροισιν.** The ever-recurring lament for "the good old times of our fathers" has been the constant theme of the pessimist in all ages. Homer touches upon it frequently, especially in extolling the strength of his heroes, of whom Diomed, Hector, Æneas, hurl stones which two men, *οἷοι νῦν βροτοί εἰσιν*, could not lift. This fact has been taken by some to prove that the poet must have lived long after the scenes he describes. The weakness of such evidence is apparent in itself, and Hm. has refuted it in the present passage, where those who are so much greater than Odysseus are removed from him by one generation only. Heracles was still alive when Odysseus, though a young man, φ 21, meets Iphitus in Messenia, and Eurytus was not long dead; cf. A 262–72. Poetic and popular exaggeration is the main element in such comparisons; on η 253.—**ἐθελήσω**, a naïve expression; cf. θ 210.

224. **Ἡρακλῆϊ οὔτ'**; on ζ 248. Heracles wounds both Here and Aïdes with his arrows, E 392–409, and his shade, which Odysseus meets and recognizes in the lower world, is armed with bow and arrow, ready in hand, with arrow upon the string, λ 607. His traditional costume of the club and lion's skin is later than Hm. Pisander of Rhodes, B.C. 600, is said to have been the first thus to accoutre him. The annexed cut, from a colossal statue discovered by Gen. Cesnola in the temple of Golgoi, exhibits him arrayed



with bow, club, and lion's skin. Eurytus was king of Œchalia in Thessaly, and, according to the later version, he was the teacher of Heracles in archery, and afterwards slain by his pupil. But the Homeric account states that it was Iphitus, the son of Eurytus, who was slain by Heracles, after he had met Odysseus in Messenia, and presented him with the bow of Eurytus, which had been left to the son by the father at his death. This is the bow which Penelope brings forth from its long resting-place in the treasure-chamber, to make the proposal to the suitors that whoever shall bend it most easily and shoot an arrow through twelve axe-heads set in line shall win her hand. None can even string it till Odysseus gains permission to try, when he handles it with the ease of a master, achieves the feat proposed, and then turns upon the suitors themselves.

225. No tradition was handed down of any such contest on the part of Heracles. His wounding Here and Aïdes does not appear to be applicable. The scholiast supposes that the plur. is used sylleptically, and applies only to Eurytus. This is very harsh, and, Düntz. declares, impossible. More plausible is the conjecture that some story was alluded to, which, though known to the lays of the poet's contemporaries, fell into oblivion soon after, and was not transmitted to later sources; on η 324.

226–28. **τῷ**; η 25.—**ἐπὶ** with *γῆρας*; cf. *οὐδ' ἵκετο γήραος οὐδόν, ἀλλ' ὄλετ'*, ο 246. Otherwise, ν 59. Dione says of Diomed, who had wounded her daughter Aphrodite, that the man is not long-lived who battles with the immortals, nor to him returned from warfare do children upon his knees lisp the name of papa, E 406; cf. Z 131. It is a settled doctrine with Hm., as later, that super-human self-conceit on the part of man will not long escape

punishment from the gods, with whose perfection he provokes impious comparison. Thamyris and the lesser Ajax, together with Eurytus, are his special examples, and Heracles' death is supposed to have been hastened by his temerity in wounding Here and Aïdes.

229–30. **ἄλλος,** *βάλλει*; on 107. With the English long-bow, in the Middle Ages, three shots to the mile was reckoned good shooting. The Homeric bow was doubtless inferior; but even then Odysseus seems to be indulging in something of the boastfulness of his host.—**δείδοικα**; on ζ 168.—**ποσὶν** with *παρέλθῃ*; cf. 214.

231–33. **ἀεικελίως ἐδαμάσθην**; 137–39.—**κύμασιν ἐν πολλοῖς,** an expression of general import, on the wide sea, as *ἐν πελάγει μετὰ κύμασιν Ἀμφιτρίτης*, γ 91.—**ἐπεὶ . . . ἐπηετανός,** "since care of my person on shipboard was not continuous." This is fully explained 451–53; cf. ζ 220.—**κομιδὴ** is never anything else in Hm. but the care which is bestowed for the highest productiveness of the soil, or for the best maintenance of the bodily powers, whether of horses or men; that care, in relation to diet, cleanliness, bathing, sleep, and exercise, which formed so important a feature of Hellenic life, and which would necessarily be interrupted in a great measure during the eighteen days' voyage of Odysseus, when his constant attention day and night was given to the helm. Of food there was abundance on board till his shipwreck, ε 265–67.—**φίλα**; on 178.—**λέλυνται**; η 132; ν 34; cf. *Æneæ solvuntur membra*, Æn. I. 92.

236. **ἐπεὶ** finds its apodosis 241, and the thought runs thus: Since thy challenge and thy proud claim are spoken with no unkindly spirit, but simply to proclaim the excellence which is properly thine, and to meet the charges of this man who has disparaged thee as no one would dispraise thy prowess who knew the use of language, therefore hear, too, what excellences Zeus has bestowed upon us, as upon our fathers.—**οὐκ ἀχάριστα,** "not ungraciously."

237. **ὀπηδεῖ,** "attends." *ἀρετή, ἀλκή, γούνατα, χεῖρες* are said to attend, *ὀπηδεῖν, ἕπεσθαι*, upon a man as his faithful followers and obedient servants, ready at all times to render such service as may be commanded of them; on 178, ν 45. *γαστήρ*, on the contrary, is his lord and master; ζ 133, η 216–21.

238–39. **ὅτι,** 78.—**ὡς,** "in such wise as." So Odysseus indignantly retorts upon Agamemnon, who, in his faint-hearted despair at the success of Hector by the ships, proposes that they shall make their escape homeward by night, Ξ 90–2:

> *σίγα, μή τίς τ' ἄλλος Ἀχαιῶν τοῦτον ἀκούσῃ*
> *μῦθον, ὃν οὔ κεν ἀνήρ γε διὰ στόμα πάμπαν ἄγοιτο,*
> *ὅστις ἐπίσταιτο ᾗσι φρεσὶν ἄρτια βάζειν.*

—*κεν ἄγοιτο* and **ἂν ὄνοιτο** form the conclusion of the conditional relative clause *ὅστις ἐπίσταιτο* in both passages. To translate *ὡς* "so that," as many have done, breaks up the plain flow of the language by making *χωόμενος . . . νείκεσεν* parenthetical, destroys the evident parallelism of construction which the other passage presents, and emphasizes much less strongly the manifest determination of Alcinous to lay the whole blame of the awkwardness of the situation upon Euryalus, where it rightly belongs. The king discerned the greatness of Odysseus directly upon his appearance in the palace, and the judgment which Euryalus passes on him argues neither quickness of perception nor gift of language. Later, when good-humor is again restored, the king makes Euryalus apologize.

240–41. **φρεσὶν**; η 327. The scholiast is right in paraphrasing **ἀλλ'** by *δή*; on 389, η 47; cf. ξ 149–51.—**ἐμέθεν**; ζ 289.—**καὶ ἄλλῳ,** not only learn them yourself, but spread my fame by telling it to others.

243. **δαινύῃ,** with lengthened penult in thesis by metrical exigence; H. 28 D.—**ἀλόχῳ.** Odysseus has said nothing of his wife, but his possession of a palace and slaves, and his refusal of Calypso's offer as well as that of Alcinous, raise sufficient presumption to found the supposition upon; η 315. The statement here shows that the wife was accustomed to feast in the great hall with her husband and guests, as we find Arete η 141, θ 420, λ 335, ν 57; on ζ 287–88.

244–45. Connect **οἷα ἔργα,** "what acquirements," closely in thought with *εἴπῃς*.—**ἐπὶ τίθησι,** "bestows;" on ζ 100. Hm. always uses the pres. and impf. of this compound in tmesis.—**καὶ ἡμῖν,** upon us as well as you, and, what is more, **διαμπερὲς . . . πατρῶν,** "still unimpaired from our sires," to whom we do not confess ourselves inferior, as you do to men of former days in your

own land. This is a hit at Odysseus, 223, and is in excellent keeping with the boastfulness of the king. Athene warns Telemachus, β 276, that he must needs exert himself if he would prove that he is a worthy son of his mighty sire, "for few sons are equal to their father; the majority are worse, though a few are better."

246. Odysseus took occasion to qualify his original boast of readiness to meet the Phæacians in any contest, and was not backward in dwelling on those accomplishments in which he knew that the Phæacians were not versed, and in which, therefore, the field was free to himself. Alcinous now adopts the same policy, and, as usual, outstrips the prudent common-sense of his original. He withdraws his former claim to pre-eminence in boxing and wrestling, 102, and, waiving competition in these, seizes quickly upon what Odysseus wishes to decline, and enlarges upon other accomplishments in which he feels assured that Odysseus cannot become a competitor, and which were really the best exponents of their easy, secure, and Olympian mode of life.

247–49. **ἄριστοι,** *εἰμὲν*. — **δαίς**; η 99, ν 9. — **κίθαρίς**; θ 67. — **χοροί**; ζ 65, 157, θ 264, 371. — **εἵματά ἐξημοιβὰ,** "garments for a change," implying not only neatness and fastidiousness in dress, but the abundance which permits its indulgence; θ 392, ζ 49, 59, 61, 64. The contrast is supplied us in the statement of Eumæus to Odysseus that they have no mantles for a change in his steading, but one only for each man, ξ 513. — **εὐναί,** of the softness of the bed, as Nestor claims that he has numerous blankets and coverlets, so that one may sleep softly therein, γ 350. The tone of these lines is much exaggerated by Horace in his *pinguis Phæaxque*, Ep. I. 15. 24, and,

Alcinoique
In cute curanda plus æquo operata juventus,
Cui pulchrum fuit in medios dormire dies et
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250–54. **ἄγε**; 11. — **παίσατε**: hiatus? on η 23. — **κιὼν.** As the aor. partc. sometimes encroaches so far on the domains of the present as to represent time coincident with that of the primary verb (on θ 564, ν 58), so the present is occasionally used to denote priority of time, chiefly, however, as a picturesque imperfect. Though *κιών* is probably an aor., as accent and usual meaning

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tans was called χορός.— **καλὸν . . . ἀγῶνα,** "and they widened a fair area;" they made the people that had pushed into the arena retire and leave a wide space for the dancers. — **καλὸν** seems to limit ἀγῶνα to the place, since its meaning is "serviceable for the end in view," as ζ 263, and applied to ἄνεμος, ξ 253. Compare, *Ipse (Æneas) omnem longo decedere circo infusum populum et campos jubet esse patentes*, Æn. V. 551, where Æneas, clearing the field for the evolutions of the boy-cavalry with Ascanius at their head, takes upon himself the duties here assigned to the umpires, and thus especially dignifies that feature of the pageant.

264. "And they beat out the dance divine with their feet." Most authorities agree in making **χορὸν** here the dance, instead of the dancing-ground, as 260. This is supported by the epithet θεῖον, applied to it because the dance was very early connected with the worship of the gods. Virgil takes the same view in his translation, *pars pedibus plaudunt choreas*, Æn. VI. 644.

265. **μαρμαρυγὰς,** "twinklings." So, Byron addresses Terpsichore as the "Muse of the many-twinkling feet," and Moore has, "Dancing feet that gleam and shoot, rapid and white, like seabirds o'er the deep." This dance has been supposed by many, in both ancient and modern times, to be of a mimetic character, representing by its movements the scenes described by the bard in the following song of the loves of Ares and Aphrodite. Such dances were in high favor among the Greeks in later times, but were mostly confined to the symposia. In private life, dancing appears to have had the ban of condemnation set against it; and though Plato recommends that the two sexes should be allowed to meet socially in this way, it never found fulfilment in Athenian history; on ζ 157.

266. **ἀνεβάλλετο,** "struck up a prelude." The playing of the Homeric singer upon the cithara was probably not a continuous accompaniment, but was confined to a prelude sounded to give the key, to the filling-up of the pauses, and to heightening the effect of particular passages. Later the rhapsode discarded all accompaniment.

The comic element of the omitted episode which follows subserves the purpose artfully to allay the angry feelings that had been excited on both sides by the unfortunate speech of Euryalus and the retort of Odysseus, and brings back an era of good feeling that was very important to the success of the poet's plans. Hm. presents to us other instances of a similar device resorted to for the same purpose: notably, after the angry scene between Zeus and Here, Α 584–600, when the halting Hephaistos assumes the office of cup-bearer, and by his words and ungainly actions wins a smile from Here's lips and hearty laughter from the other gods; and again in the treatment which Thersites receives from Odysseus, and the ridiculous figure he presents after his flogging. The people are just disappointed in the great hope, roused in them by Agamemnon's speech, of seeing soon their homes again; but, though in their grief, they laughed heartily at him, Β 270. Cf. φ 376–77, χ 371. It is greatly to be regretted that the poet did not choose some less objectionable form of restoring good humor in Scheria; but, as has been often remarked, the absence of the female sex from the circle of hearers preserves the dignity of their character as previously sketched.

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367–73. **Ταῦτ'**; 83, 521. — **ἀκούων**; 429. — **μετὰ χερσὶν**; ζ 91. — **τήν,** relative. — **Πόλυβος.** The introduction of the name of the inventor or maker is intended to dignify the work; as Hephaistos, η 92, and often; Dædalus, maker of the Chorus, Σ 592; Phereclus, builder of the ships for Paris, Ε 62; Epeius, θ 493. — **δαΐφρων**; ζ 256.

374–76. **τὴν,** demonstrative, introducing the apod. of ἐπεὶ. — What peculiarity of form in **ῥίπτασκε**? H. 410 D. — **σκιόεντα**; η 268. — **ἰδνωθεὶς ὀπίσω,** in order to throw the ball up vertically. — **ὁ δ'**; η 123–26, 129–30, ν 67–9. — **πάρος**; ζ 331. Ball-playing was a favorite amusement and exercise among both Greeks and Romans through all periods of their history. Every complete gymnasium had a room devoted to it, where a special teacher gave instruction in the art. Foot-ball was the favorite game at Sparta. The game of the Phæacians was common in later times, and was called Ourania. The ball was thrown skyward, and must be seized while the catcher was off his feet. Hm. mentions but one catcher; later there were often more. This game was also in vogue among the ancient Egyptians, where ball-



playing was considered more particularly adapted to females.

377–80. **ἀν' ἰθὺν,** "in an upward direction," "straight up," as opposed to the following *ποτὶ χθονὶ*; others, "with might and main."—**πουλυβοτείρῃ**; on ζ 226, ν 85.—**ταρφέ' ἀμειβομένω,** "frequently interchanging," in the figure of the dance, which is probably accompanied by a throwing and catching of the ball, though Athenæus thought not.—**ἐπελήκεον,** "beat time," but whether with hands or feet, or both, is not determinable from the passage. To accompany music with a clapping of hands was not unusual among the Egyptians, Assyrians, and Hebrews; see cut from an Assyrian bass-relief.—**ὑπὸ . . . ὀρώρει**; on ζ 40.

382. Compare this sounding line with the earlier ones where Odysseus addresses Alcinous, η 208, 303. He has probed the character of his host, and adapts himself to the circumstances. Hereafter he always uses this formula in addressing him, ι 2, λ 355, 378, ν 38, and it never occurs elsewhere, except from the lips of Euryalus, θ 401.—**πάντων . . . λαῶν,** "pointed out of all people." Compare the words of Lucian in relation to the notoriety gained by Herodotus on reading his History at Olympia: *εἴ πού γε φανείη μόνον, ἐδείκνυτο ἂν τῷ δακτύλῳ,* Hdt. 2.—**ἀριδείκετε,** like *ἔξοχα*, 487, with a partitive gen., as if a superlative.—**λαῶν** takes the place of *ἀνδρῶν* in Περσῆα, *πάντων ἀριδείκετον ἀνδρῶν*, Ξ 320.

383–88. **ἀρίστους,** predicate.—**ἐτοῖμα τέτυκτο,** "true it was;" H. 518, 712.—Nowhere does the ascription **ἱερὸν μένος** apply with such aptness as here. See on η 167, and note its connection here with *γήθησεν, αἶψα*, and *μάλα πεπνυμένος*. The few words of praise have restored the customary assurance of the king, and he becomes highly elated. The stranger is now a very discerning person.—**πεπνυμένος,** adjectively; a standing epithet of Telemachus in the Odyssey.

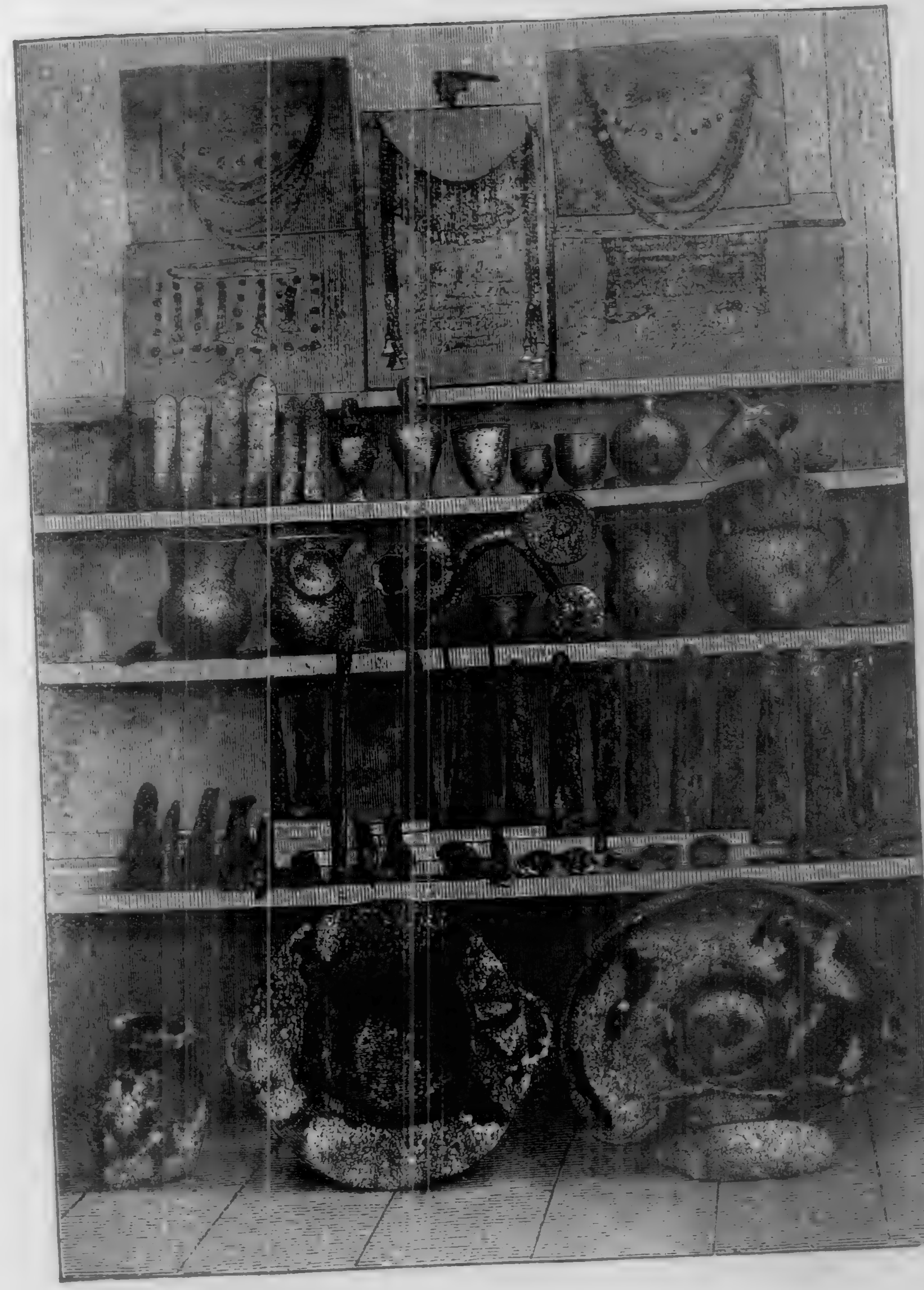
389. **ἀλλ'**; "therefore," is the thought, but *ἀλλ'* shows the strong preference for co-ordination, and brings the preceding thought abruptly to its conclusion in a lively exhortation; cf. ζ 36, 209, η 162, θ 149, 542, λ 345, 370, ν 179; λ 374. Classen would punctuate the preceding with a colon, especially when there is an antecedent *μέν*. Beob. pp. 5–18.—The gift is the one customary, **ἐπιεικές,** but its richness is doubtless due to the gratified vanity of the king. Frequent mention is made of the gift from the host required by the hospitality of the day, as that of the Egyptian Polybus to Menelaus, δ 128; of Polyphemus to Odysseus, ι 365–69; of Menelaus to Telemachus, ο 115; of Ctesippus to Odysseus, υ 296–99; of Iphitus to Odysseus, φ 13; of Œneus to Bellerophon, Z 216, etc. These gifts were usually keepsakes, and they cemented and maintained a relationship of peculiar tenderness; on 431.

390–92. **βασιλῆες**; η 49, 189.—**ἀρχοὶ κραίνουσι,** "as rulers execute their resolves;" *ἔπος* may be supplied, as it is found υ 115; cf. λ 346, ε 170.—**τῶν** limits *ἕκαστος*, which is appositive to the subject of *ἐνείκατε*; ζ 189.—**ἐϋπλυνὲς**; on 249.

393. **τάλαντον** in Hm. is some small weight of gold not positively known. By a comparison of Ψ 269, 885, and 750, it has been inferred that an ox was worth two talents, which at Ψ 269 form the fourth prize in the chariot-race. A half talent is mentioned Ψ 751 as a third prize, where the second is an ox. Later there was a gold talent called the Sicilian, much used by the Greeks of Italy and Sicily, which was equal to six Attic drachmæ, or three quarters of an ounce. Colonies frequently retain and perpetuate among themselves much that the mother country loses or rejects; hence this Sicilian talent may be a survival of the Homeric. In the poems, to obtain a talent, the gold had to be weighed

out, as the name intimates; Τ 247, Ψ 350, Ω 232; therefore the metal was probably in small and irregular pieces, such as gold-dust, leaf, nuggets, rings, beads, or the like. During excavations at Troy in 1878, Schliemann found in the "Royal Palace," among other treasures in terra-cotta vases, "large and small lumps of gold," "a large nugget of gold and another of silver," "large lumps of melted gold," "one such as found in gold-mines," also "a lump cut from a gold bar;" on ζ 52. No silver talents are mentioned in Hm. The six silver blades discovered by Schliemann in the "Trojan Treasure" may be seen in the plate opposite, on the shelf below the diadems. He calls them talents; and as they weigh about six oz. each, Mr. Head thinks they represent the third of the Hittite *mina* of silver, or the lesser Babylonian *mina*, whose use spread early through Asia Minor from Carchemish, together with the Hamathite or Cypriote syllabary, according to Prof. Sayce, and with the civilization presented to us in the traditions of an early Lydian power (London Academy, Nov. 22, 1879). The relative value of gold and silver we do not know for the Homeric period further than has been stated on ζ 232; in the time of Hdt. it was 13 : 1; but it is plain from the poems that silver lies between gold and bronze, and gold is to bronze as $11\frac{1}{9}$: 1, according to Ζ 236. The apparent abundance of gold in the poems, as compared with its scarcity in Greece during the sixth century, is remarkably confirmed by the great quantities deposited with the dead in the sepulchres at Mycenæ. See Appendix. — **τιμήεντος**; so *ἐριτίμοιο*, Ι 126. Zeus has said that Odysseus shall have copper also, ε 38, but only a part of the gift is now presented, in order that the remainder may seem to be extorted by the greatness of the man; λ 336 sq.

394–97. **φέρωμεν** may include the speaker by reference to 425–30, or it may be said condescendingly, as μ 213; on θ 425.—**ἐνὶ χερσὶν . . . ἔχων**, of possession in general; but the whole clause is an expression of Homeric naïveté which does not hesitate to declare that a bird in the hand is worth two in the bush; on 153; cf. α 311, ο 76.—**ἓ αὐτὸν**, "him for his part," whether or not you give satisfaction to us who have also been wounded by your affront to the stranger. Am. Düntz. reads the plainer *αὐτὸς*, by conjecture.



398–99. **πάντες**, the twelve kings. — **ἐκέλευον**, "gave the order," as a concurrent vote of the *βουλή*; η 226. — **οἰσέμεναι**; on 255. — **κήρυκα**: each king is attended by one herald at least, who is now despatched to the several abodes of the lords for the presents; Ψ 558–64.

403–5. **παγχάλκεον** does not necessarily preclude added ornament; *ἄπας ἀργύρεος* is applied to a crater which is gilded about the lips, ο 116. Schliemann found in the graves at Mycenæ many bronze-bladed swords that had been gilded, and others without gilt. — **ἔπι**, *ἔπεστι*; 563. — **κώπη ἀργυρέη**, like Achilles' sword, Α 219. Some of the swords above mentioned from Mycenæ had hilts of bronze plated with gold, and some of wood covered with gold, but none with silver hilts appear to have been found. Signor Castellani, however, had in his possession, in 1879, an Egyptian dagger with a blade of bronze gilt, and a silver handle terminating in a kind of flattened knob covered with thin gold plates. At the junction of the blade with the handle, some small silver nails were inserted with exquisite taste. — **κολεὸν.** The material of the scabbard is mentioned only here and Α 30, where that of Agamemnon is of silver. Those from Mycenæ were mainly of wood, adorned with gold buttons and other ornaments (see cut); some even of linen. — **νεοπρίστου** here, and *πριστοῦ* σ 196, τ 564, are the sole evidence we have direct from Hm. of the use of the saw. — **ἐλέφαντος.** Ivory is quite often mentioned in use for decoration, as that of a key, reins, chair, bedstead, the palace of Menelaus, etc. It came to the Greeks through the channel of Phœnician commerce, and appears early on the



Egyptian monuments as tribute from Ethiopia and the East, and from Cyprus also in the time of Thothmes III. It was found in small quantities even in the lowest stratum at Hissarlik, and in still smaller quantities at Mycenæ. Pausanias tells us that the elephant itself was not seen in Greece before the time of Alexander the Great. — **ἀμφιδεδίνηται**, "encircles." As an instance of parallel passage (on η 197), compare Ψ 560–62, where Achilles is telling Antilochus that he will satisfy Eumelus for the prize that has been wrested from him unfairly. — **πολέος ... ἔσται**, "so that at a goodly price for him will it be balanced." — **πολέος**, as noun. — **ἄξιον**, from *ἄγω* in the sense of weighing. The thought is realistic, as 395. The warrior's weapon as gift emphasizes the retraction of the sneers of 159; cf. Η 301–3. But the sword is common among presents to noble guests; ρ 222, τ 241.

406–11. **ἀργυρόηλον** represents the nails used to pin the haft to the blade, as in the Castellani dagger; they were also frequently of gold or bronze in the swords from Mycenæ. — **χαῖρε**, "joy be with thee." — **πάτερ ὦ**; this postposition of ὦ occurs several times not only in Hm., but also in the tragedians. — **ἔπος**; on 214. — **ἄφαρ ... ἄελλαι**, a proverbial expression, used also by Helen of herself in a wish, Ζ 346; cf. δ 515, Hor. C. I. 16, 4; 26, 2. — **ἄλοχόν**; on 243. — **ἐπειδὴ ...**; η 152.

412–15. **φίλος**; H. 141; mostly poetic. — **ὄλβια**; η 148. — **ποθὴ** is rather "need," longing through pressing want in dire emergency, than longing through regret for ever having made the gift. The retraction of Euryalus is as hearty as his previous words were ungentle, and they are met by Odysseus in the same spirit; the whole line may be considered a specific application of the general *ὄλβια*.

416–18. **θέτο**, "slung," by the shoulder-strap, regularly a part of the sword's accoutrement. Some of gold were found at Mycenæ. — **τ' ... καί**, as η 289, ζ 321, exhibiting the early fondness for co-ordination, though in such expressions of time it is sometimes continued into Attic prose. The sense is, by the time the sun had set, the gifts were come. Düntzer queries why they wait in the agora, and do not proceed at once to the palace, now that the games are over. Evidently, in order that the whole proceeding may be a public one, transacted before the eyes of the

assembled Phæacians; cf. θ 157, ν 14. Thus Odysseus is honored more highly, and the Homeric fondness for ocular display is satisfied. In like manner the gifts from Agamemnon to Achilles are first brought and set ἐν μέσσῃ ἀγορῇ, T 249, and then removed to his tent, T 279. Compare the setting-forth of the prizes in the Patrocleian games, Ψ 654, 701, 799, 886.

419–21. **παῖδες**: they appear to have accompanied the heralds to the palace, and there they perform the same duties as η 5.— **μητρί**; ζ 305. The presents are placed in her keeping because she is peculiarly the host of the stranger, η 142, and the housewife is the usual guardian of the valuables in the house. When Helen presents Telemachus with a piece of her own handiwork for his future bride, she tells him, meanwhile, φίλῃ παρὰ μητρὶ κείσθω ἐνὶ μεγάρῳ, ο 127. — **τοῖσιν**, Odysseus and the lords.

424. **χηλόν**. The treasure-chamber of Odysseus contained many a coffer well stored with garments, β 338, φ 51; likewise that of Priam, Ω 228. For the chest brought by Achilles to Troy, see on ζ 76. This is καλῆς, δαιδαλέης, Π 222, and the lids of Priam's are καλά; cf. θ 438, ν 68; hence they were of handsome workmanship, and we may compare the Chest of Cypselus; on ζ 84. This was made of cedar inlaid with ivory and gold, and was covered with embossed representations of scenes from early Greek legends, with the names of the personages in archaic letters in boustrophedon style. That the chests of the Homeric period were probably of cedar may be inferred from their contents being called odorous, φ 52, and the store-room itself being of cedar, Ω 192; cf. Eur. Alc. 160, and Ezekiel, in his apostrophe to Tyre, xxvii. 24: "These were thy merchants, . . . in blue clothes and broidered work, and in chests of rich apparel, bound with cords and made of cedar."— **ἥτις ἀρίστη**, the best we have.

425. **αὐτῇ**, here and 441, seems certainly the reading with Am., Eust., and probably Aristarchus, instead of αὐτή with Bekker. The mantle and tunic here are the contribution of Alcinous, which he did not send for sooner, as appears from 399, 428, 440; while the cup, 430, takes the place, only more richly, of the talent of each of the other kings. This clears of all difficulties here, and leaves the mantle and tunic of ν 67 to be the gift of Arete

herself after her challenge, λ 340. No gift seems to be required from her here, but to omit it after what she says there would be less than gracious. Greater prominence is given to the presents of the king by this isolation from the others (cf. ν 66–7, θ 472), and it offers opportunity for other happy touches.

426–29. **ἀμφὶ . . . πυρί**, because the legs of the tripod enclose the fire; see a representation of this from the tomb of Ramses III. in the annexed cut.— **χαλκόν, τρίποδα**, 434. — **ἰήνατε**, plur., including the servants.— **εὖ**, "snugly;" cf. ν 20, Π 223. — **ἀκούων**, in its causal sense, is parallel to the causal dat. δαιτί; cf. Δ 60. Alcinous is again characteristic in dwelling with delight upon the pleasure he is conferring on the guest.



430–32. **ἐγώ**, opposed to Φαίηκες, 428. — **τόδ'**, raising the cup from the table before him, where the goblet was accustomed to stand, and displaying it to all. — **ἄλεισον**, regularly of something splendid, and it obtains the epithets καλόν, περικαλλές, ἀμφωτον; on θ 89. The derivation ἀ, λεῖος, rough with figures embossed, is suggested by Athenæus and some of the scholiasts, and accepted by L. and S. This is supported and strengthened by the fact that the larger part of the numerous gold and silver goblets from the graves at Mycenæ are embossed with various designs. Compare the silver and gilt bowls of the Cesnola Collection, in the later Phœnician style. — **μεμνημένος**, 244. Menelaus uses the same expression when promising an aleison to Telemachus, δ 591; cf. δ 191, ο 54–5. — **σπένδῃ**. Achilles keeps a goblet for no other use than to pour libation to Zeus; Π 225. Thus the tender memory of the guest-friend is lifted higher by its association with the gods, and a prayer goes up with the libation for the prosperity of his former host.

433–34. **μετά**, 156; ζ 307. — **ἔειπεν**, "told them." At ο 76, 93, εἴπω exchanges with κέλευσεν. Account for the tense of the following inf.; G. M. 23, 2, Note 4. — **τρίποδα**, as shown by the following line and 437, is a vessel with three legs attached to it, not a vessel with a separate tripod stand. That both kinds were in use is probable, but the proof from the poems is inconclusive.

Of the former class a fine specimen of copper from the graves of Mycenæ is given below. Others of terra-cotta were common in the excavations at Troy, and some small specimens from very early Cypriote tombs may be seen in the Cesnola Collection; see on ν 13.—ὅττι τάχιστα: in such expressions are words denoting possibility found with ὅτι? H. 664 b.



435–37. λοετροχόον, "bath-filling;" at υ 297 it is used substantively of the slave who performed that task for the stranger or others, and received a fee. This and the next two lines are repeated from Σ 346–48, where the corse of Patroclus is bathed for the obsequies. The scene is now transferred to the interior of the palace, and the impf. ἵστασαν, "proceeded to place," may represent this; so σ 307, ο 257, ξ 433. The departure of the maids is not mentioned; but neither is that of Arete, nor that of her

sons from the agora, 419; compare τ 386–92 with 503–5; so, often. The poet varies greatly in the minuteness of his descriptions. Apparently, it is not till the water is in the bath-tub that Odysseus sees it, 450.—ἑλοῦσαι, taking from the pile of wood at hand, which, in the palace of Odysseus, is said to be split in the morning by the servants and laid ready, υ 161; cf. σ 308. The participle gives a more vivid touch to the picture for the supposed spectator, as Ι 216; δέπας, α 141; λαβών, υ 300; on θ 144.

439–41. θαλάμοιο, "store-chamber." That of Odysseus is described, β 338, when Telemachus goes thither to procure provisions for his voyage to Pylos. It contains heaped-up gold and bronze, clothing in chests, and odorous oil, while jars of wine were ranged round the wall. Priam visits his, Ω 191, to select costly objects for the ransom of Hector, and it treasured many a marvel. Menelaus and Helen seek theirs, to procure gifts for Telemachus at his departure, ο 100.—χρυσόν doubtless includes the goblet of the king. Menelaus presents to Telemachus a golden goblet and a silver mixer, and Helen gives him a peplos, ο 102 sq. These are conveyed to the vessel at Pylos, where Telemachus stows away, ἐσθῆτα χρυσόν τε, τά οἱ Μενέλαος ἔδωκεν, ο 207, where χρυσόν can refer only to the goblet; cf. ο 448, 469.—ἔδωκαν here is to be compared with ἔνεικαν, 428, ν 12, 120–21.—αὐτῇ; the MSS. have αὐτή here, though αὐτῇ, 425; but this violates the customary formulaic repetition. Arete is simply executing the orders given, 425. For like use of αὐτῇ, see Σ 542, β 389, δ 846, ε 260, ι 21, π 473, ν 97.

443. "Do thou thyself now look to the lid, and quickly thereto a fastening cast;" another touch of realism. She does not want him to blame her in the future if any harm befalls. Among the first thoughts of Odysseus, on awaking in his native isle and finding the Phæacians gone, is to count the contents of the chest, as well as the other objects, and see if all are safe, ν 215; on η 33.—ἴδε and λάβε have recessive accent in Hm. What accent later? H. 366.—θοῶς; on 38, ν 19. Hm., in general, is not the poet of slowness, but of life, action, haste; witness merely the frequency of αἶψα, αὐτίκα. The departure of Odysseus that evening is still expected.

444–45. **δηλήσεται**, "may do it (the chest and contents) mischief;" ν 124.—**αὖτε**, "next," "once more," "by-and-by," as Η 459–60. There is no idea of repetition, but only an opposition to the present situation. Some have seen an interpolation here, taking *αὖτε* in the sense of "again," and finding in it a contrast to the occasion when Odysseus, returning from Æolus, after nine nights of watching at the helm, falls asleep, and his companions open the bag of winds, and they are driven back again. Of this Arete must necessarily be ignorant until the story is related in κ. This is making difficulties where there are none.—**εὕδῃσθα**; η 318, ν 79; H. 357 D.; C. 233 D. Some of the scholiasts imagined that the Phæacian ships had the magic power to lull the convoyed stranger to sleep. A voyage by night, with their perfect calm and security, η 319, θ 563, appears sufficient to account for the anticipated slumber.

448. **ποικίλον**, "intricate," "manifold," shows that **δεσμὸν** refers mainly to the knot. Though keys are mentioned in Hm., φ 47, Ζ 89, they are only a hooked shank to throw back the cross-bar of the door. It was fastened by a thong. The means of securing the contents of any coffer was the cunning knot, which would baffle ordinary ingenuity to untie, as the famous Gordian Knot, which is called *δεσμός* by Plutarch. Chests were so fastened by the Tyrians in the days of Ezekiel, and Herodotus speaks of it, III. 123, in the story of Polycrates. The impress of the seal-ring on wax, coming into vogue, relegated the simple knot, in a great measure, to the mystic *cistæ*. Æolus uses a silver cord to tie the bag of winds, κ 23, and Zeus a gold one about the wrists of Here when he suspends her from the sky, Ο 19. Schliemann found at Mycenæ two gold boxes whose lids were attached by gold wires, and two gold vases with the wires still remaining. See cut on opposite page. This explains *κρήδεμνον*, γ 392. A scholiast tells us that the seal-ring was not yet known. It is true that no mention is made of it in the poems, yet Schliemann discovered several at Mycenæ, and the rude lentoid gems of the Ægean isles were doubtless used in part as swivel-rings. The Babylonian cylinder and Egyptian scarab were employed at a very early period for this purpose; see very fine specimens of all of these from Curium in the Cesnola Collection.—**φρεσί**, local dat.



as the recipient of the instruction; on η 327. The scholiast suggests that Circe taught him, that he might be prepared against any such emergency as had already befallen him in the adventure with the bag of winds. She is *δολόεσσα* (ι 32), like Calypso.

449–53. **αὐτόδιον**, "forthwith."—**ἀσάμινθον**. The bath-room is placed near the entrance to the *μέγαρον*. Hayman's supposition, that the preparations for the bath, and the bath itself, took place in the *μέγαρον*, is absurd.—**ἄρ'**, after he had gone to the bath-room.—**ἀσπασίως**, with **θυμῷ**; cf. 395.—**κομιζόμενός**; H. 801; G. M. 112, 2.—**κομιδή**; 232; η 257.—**θεῷ ὥς**; ζ 309.

454–55. **λοῦσαν**; on ζ 210.—**χλαῖναν**; on ζ 9. Since it is a *φᾶρος* that Nausicaa gives him, ζ 214, η 234, θ 84, 186, is a change of clothing intended? We have no further mention of his garments till ν 399, when Athene is to transform him into a beggar, but we are only told there that she throws about him a filthy rag. When, however, she retransforms him, to be recognized by Telemachus, she gives him a *φᾶρος*, π 173. Telemachus, after his bath in Pylos, has a *φᾶρος*, γ 467; next day, on arrival at Sparta,

he is bathed and receives a χλαῖνα, δ 50, again mentioned δ 115; when next alluded to, on the morning of his departure from Sparta, it is a φᾶρος, ο 61. Directly upon reaching home, he goes to the bath, throws off a χλαῖνα, and after bathing dons a χλαῖνα, ρ 86–9; cf. χ 487, ψ 155. This evidence does not prove conclusively (ο 188) that the two words are synonymous, as they are metrical equivalents in the acc., or that they are plainly distinct. They are surely different things, however, Ω 230–31, and a change of garments would be quite in keeping with the specialty the Phæacians show in that direction.

456–57. **οἰνοποτῆρας**; ζ 309, η 99, ν 8. They appear to be just beginning the banquet, the preparations for which have not been interrupted by the bath to the stranger. In like manner, Telemachus is tended by Polycaste while Nestor is engaged in the sacrifice, γ 464, and there, as here, the bath does not take place until the day after arrival.—**θεῶν . . . ἔχουσα**; ζ 16, 18, 102, 151, 161.

458. **στῆ . . . παρὰ**; on ζ 212, 218.—**σταθμὸν**; ζ 19, η 89. As the unmarried princess, she may not appear in the hall (η 13), but she now comes from the women's apartments to the door leading into the hall, by which we may suppose Odysseus, returning by the λαύρη, must pass to reach his seat. This is the post also taken by Penelope whenever she appears before the suitors. Probably knowing from the preparations within that Odysseus is to pass that way, the princess comes to say farewell; cf. υ 387–89.

459. **θαύμαζεν**; ζ 237.—**ἐν ὀφθαλμοῖσιν.** The construction of **ἐν** in this phrase, which is mainly confined to the poets, has been variously explained. Am. thinks that the poet conceives all before one to be in the eyes, i. e. within the range of vision, as all behind is in one's back, thus connecting it with the poet's conception of time; on ζ 242. Düntz., with many grammarians, considers it instrumental, because the power of vision lies in the eye, the simple dat. being more common. Naegelsbach says that the expression arises from the form of the object being mirrored in the eye. Both Am. and Düntz. urge the objection to this that it is too subjective for Hm. But the mirrored picture in the eye is a fact observed by all children at a very early age, and that it was known to Hm. is shown by his use of γλήνη, the pupil of the eye, in the tropical sense of "doll," from the image; cf. the later κόρη, applied to the eye by a reverse process.

461–62. **χαῖρε**; translate as 408. The sense is: Fortune go with thee, that thou mayst hereafter reach thy native land and there remember me. The participial clause contains the prominent thought, as in her speech ζ 61, 64; yet, like her father, 431, she wishes to be remembered.—**ὅτι**; 78.—**πρώτῃ**; ζ 176.—**ζωάγρι'**, "thy life's price." It is properly the price paid by prisoner to captor for saving his life, and occurs once more, Σ 407, where Hephaistos, who was saved after birth from his mother by Thetis, says, upon her arrival to ask arms for Achilles, that he must needs pay her ζωάγρια.—This is the last glimpse we have of Nausicaa. Her dream, ζ 244, has vanished, but it was all too short to leave a sting behind. If the melancholy of a shattered hope lingers round her few and simple words of parting, yet there gleams through it, while claiming return for saving his life, something of the playful archness so winsome from the outset, ζ 57–65. Hm. has not handled this episode as many an imitator has done. Here we have none of the Medeas or Didos, whose name is legion in later literature. It was quite within the province of the poet to enchant us with the lovely creation of the Phæacians, but it must in nowise thwart the grander scheme of his greater epic.

465–69. **οὕτω**, "in that way," with reference to χαῖρε, ποτ' ἰὼν, but also more fully explained by the following line. At ο 180–81, this line and 467 form the entire speech of Telemachus in reply to Helen's interpreting the appearance of the eagle as prophetic of Odysseus' return.—**νῦν**, "now," at last after all my wanderings.—**θείη**, "dispose."—**ἐρίγδουπος**; η 164. Here, a goddess so prominent, aggressive, and partisan in the Iliad, disappears almost altogether from the Odyssey, being mentioned only seven times, thrice in the present formula, once as mother of Hebe, and thrice in legend or narrative extraneous to the subject of the poem.—With **ἐλθέμεναι** supply ἐμέ; on 520.—**τῷ**, "in that event," supplies the place of what? H. 751.—**καὶ κεῖθι**, also there, as well as here, with reference to his present thankfulness, and perhaps with a reminiscence of ζ 149. Gladstone, taking this literally, cites it among the evidences that deification of heroes

and benefactors after death appears before us in Hm. as begun, yet, at least in the Olympian mythology, as incomplete, though the consummation of the process is imminent, since all the materials are prepared for the extraordinary development which came later. — **σὺ . . . κούρη**, "for thou didst give me back my life, O maiden."

469–70. **ἐς**; ζ 212, θ 458, Ω 553. — **οἱ δ'**, the attendants. — **μοίρας**, the proper portions of meat assigned to each according to his rank; on 98. Eumæus, in his steading, preparing supper for the disguised Odysseus, divides the roast into seven parts, one for Hermes and the nymphs, four for his assistants, and one each for himself and the stranger. The portions were cut up by the carver into slices before distribution; on η 173. — **ἔνεμον**; on 456.

472. The entrance of Demodocus at this rather late moment draws all eyes upon him, and gives occasion for the compliment of Odysseus, and his subsequent request for a further display of the poet's gift of poesy; on θ 425.

473–75. **ἐρείσας**; 65–6. — **νώτου . . . ἐλέλειπτο**, "from the tenderloin a slice cutting off, but thereon the greater part was left." The choice piece had been served to Odysseus as a mark of honor, as when he dines with Eumæus, ξ 437; Menelaus places his beside Telemachus when the latter arrives at his palace, δ 65. In like manner Ajax is honored by Agamemnon after his duel with Hector, H 321. Among the Spartans, the kings had double portions assigned them at the banquet, Hdt. VI. 57; and this was done, Xen. tells us, not that they might eat twice as much as the others, but that they might be able to honor any one from it if they wished, as in the case of Menelaus above mentioned. We may suppose the slicing here to be done with the sword presented by Euryalus, as by Theseus in the story of Plutarch. — **ἐπὶ . . . ἐλέλειπτο** is parenthetical, and is doubtless intended to express by the size of the piece the honor paid to the guest. Yet it would be quite characteristic of the poet should it be interpreted to mean that the hero does not rob himself. Instances of such frugal traits may be seen B 183, Z 234, δ 97, 717, Θ 289, Ω 236, ν 15.

476. **ὑὸς** limits *νώτου*; θ 60. — **ἀλοιφή**; fat was in high esteem, and its savor in the burning sacrifice was pleasing even to the

gods. The body of Patroclus was enveloped in it completely before cremation, and his ashes were covered with a double layer when deposited in the urn, Ψ 168, 253. Acorns and black water serve to produce rich fat in swine, ν 410.

477–81. **τῇ**: how formed? — Connect **Δημοδόκῳ** with **πόρε**. — **καί μιν προσπτύξομαι**, "and that to him I may offer my embraces;" cf. ζ 146–49. — **καί** connects back to *ὄφρα*. — **προσπτύξομαι**, originally of a garment, ζ 252; then of folding in one's arms, congratulating. — **ἀχνύμενός περ**; η 215, 297. — **ἀνθρώποισιν**, local dat., usually with *ἐν*. — **ἔμμοροι**, "participants." — **οἴμας**, 74. — **ἐδίδαξε, φίλησε**; on η 217.

482–86. **φέρων**; on 254. This partc. occurs some 95 times in the poems, 40 of which represent time prior to the main verb; cf. η 172, 175. The aor. partc. is found but once; on ν 134. — Connect **ἐν χερσὶν** with *ἔθηκεν*, as 406, ν 57. — **ἥρῳ**, a dissyllable also H 453. Such a dat. is the common usage in this phrase, but not invariably, as Ψ 597, where the gen. occurs. — **ἐδέξατο**, formulaic after a gift, often followed by *χαίρων*. The formula is abandoned Ψ 597 for a simile, when Menelaus receives the horse:

τοῖο δὲ θυμὸς
ἰάνθη, ὡς εἴ τε περὶ σταχύεσσιν ἐέρση
ληΐου ἀλδήσκοντος, ὅτε φρίσσουσιν ἄρουραι.

"His royal heart was melted,
As in a growing crop of wheat, when all the acres bristle,
A dew, descending genial, the ears doth warm and soften."
NEWMAN.

— **οἱ δ'**; 71.

487–88. **ἔξοχα**; on 382; in a corresponding line, N 374, *περί* is substituted for *ἔξοχα*. — **σέγε**, equivalent to *σὲ τοιόνδε ἐόντα*, stands for greater emphasis in both clauses. — **Μοῦσ' . . . Ἀπόλλων**. Demodocus has been inspired either as a poet by the Muse, or as a prophet by Apollo, since the Homeric Apollo is not the god of song, though he presides over the mechanical art of playing on the cithara. The Muses know all, and can impart all, B 484–91; and the prophet, under the inspiration of Apollo, knows the past as well as the future, A 70; on θ 74.

489–91. **λίην . . . κόσμον**, "for quite in order due," referring both to his truthful portrayal, and to the proper sequence of events; cf. 87, 90, 500. — **οἶτον**; 81, α 350. The following line is a further

extension of *οἶτον*, and by its repetitions emphasizes the woe, and indicates the particularity of the bard.—**ὥστε**; on ζ 122.—With **ἄλλου** supply *παρεόντος*, from *παρεών*. Düntz. Gladstone, arguing that the poet lived within a generation of the war, thinks that Hm. is glancing at his own case in this passage, and adds: "The idea seems here to be conveyed with distinctness that either actual experience, or, at the least, the evidence of those who had possessed it, was a condition of true excellence in historic song." Juv. Mundi, p. 5. On the other hand, Am. sees only a reference to the lively and vivid portrayal of the details.

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493–94. **δουρατέου**; on ζ 30.—**Ἐπειὸς**; *ipse doli fabricator Epeus*, Virg. Æn. II. 264. In the Patrocleian games he is victor in the boxing-match, but he acknowledges himself inferior in battle.—**σὺν Ἀθήνῃ**; *equum divina Palladis arte ædificant*, Æn. II. 15; cf. ζ 233.—**τὸν, ὃν**; two relatives referring to the same antecedent, without connectives, are unusual; but see λ 382, ψ 229.—**δόλον**, "as a means of deceit." *δόλῳ* is the reading of Aristarchus and Aristophanes according to the scholiast, but all MSS. give *δόλον*, which appears supported by *insidias*, Æn. II. 36, *doli*, 264; cf.

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504. **αὐτοί**. By what artifice the Trojans were prevailed upon, Hm. does not tell us. The story of Sinon appears first, so far as is known, in the Ilii-persis of Arctinus. Heyne is supported by Conington in the conjecture that this story may have arisen from the account, δ 243–58, of the visit made to Troy by Odysseus in disguise, when he is recognized by Helen, and relates to her "the whole plan of the Greeks." This visit seems to have preceded but shortly the Stratagem of the Horse, and to have been undertaken to gain "information," δ 258, leading to that

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project. Neither does Hm. give us any hint of the Palladium; but that the inducement to drag the horse into the city was something like that assigned by Virgil, Æn. II. 17, 162–94, appears to be intimated by line 509 below.

505–6. **ἑστήκει,** as impf. — **τοὶ . . . ἀγόρευον,** "while they with indecision much harangued."— **ἄκριτα** represents both wavering and contrary opinions, as Æn. II. 39: *Scinditur incertum studia in contraria volgus.* The charge is brought against the Trojans, B 796, that *μῦθοι ἄκριτοι* are ever dear to them. Compare the epithet of Thersites, *ἀκριτόμυθε.*— **ἥμενοι,** to be taken loosely, as B 255, λ 82; the speakers stand, the listeners sit. There may be a contrast intended to *ἑστήκει*, the horse towering above the multitude. Virgil represents the debate as taking place, as we should expect, while the horse was still standing on the plain. The haste with which it was drawn into the city is exhibited above, 501–2. The statement of the text is so singular that it would appear to embody a tradition, and this is supported by the fact that the Lesser Iliad and the Ilii-persis also followed Hm. — **τρίχα . . . βουλή,** "for in three ways among them was advice finding favor." The several plans are introduced by **ἠὲ, ἢ, ἢ.** Virgil has three plans, but in a different order.

507–8. **διαπλῆξαι**: Virgil places this last and expands it into a real explanation, *terebrare cavas uteri et temptare latebras.* — **κοῖλον δόρυ,** *cavum robur*, Æn. II. 260. — **νηλέϊ** personifies not only *χαλκῷ*, but elsewhere *δεσμός, ὕπνος, ἦμαρ, ἦτορ, θυμός.* — **κατὰ πετράων**: Virgil unites the thought of Hm. and the *καταφλέγειν* of Arctinus in his *pelago præcipitare, subjectisque urere flammis.* — **ἐρύσαντας**; on ζ 60. One part of the citadel is higher than the rest, and there looks down a steep escarpment.

509–10. **ἢ . . . εἶναι,** "or to leave it as it was, a great offering, to be a means of propitiating the gods."— **ἐάαν** shows with what feelings it had been brought there.— **θεῶν θελκτήριον** are separated from the preceding construction by the cæsura. This line corresponds to Virgil's first plan, *duci intra muros et arce locari.* — **τῇπερ δή,** "in which way exactly," referring to the last. The subject of *ἔμελλεν* is loosely the result of the debate.

511–12. **ἀπολέσθαι,** as substantive; its subject is either the Trojans, or the city personified. — **ἐπὴν**; on ζ 262. — **ἀμφικαλύψῃ**; ζ 303. — **ὅθ',** *ὅθι*, "wherein."— **πάντες**: Hm. names Odysseus, Tydides, Menelaus, and Antilochus, in δ, and Neoptolemus, in λ. Virgil gives other names, Æn. II. 261–64. Stesichorus says they were a hundred.

514–16. **ὡς**; θ 76, 498, 500, ω 237. "The three forms of *oratio obliqua* develop in the following order: First, the infinitive form; secondly, the optative form, which is chiefly post-Homeric, the opt. for the ind. in Hm. being restricted to a narrow class, the interrogative; and, thirdly, *ὡς* with the participle." Prof. Gildersleeve "On the Articular Infinitive," Trans. Am. Philolog. Assoc. 1878, p. 9. — **διέπραθον**: what two changes in the verb-form for this? H. 383 D.— **ἱππόθεν**; *Illos patefactus ad auras reddit equus, lætique cavo se robore promunt, demissum lapsi per funem*, Æn. II. 260. — **ἐκχύμενοι, ἐκπρολιπόντες**: when two or more participles are thus arranged without connectives, the order of time regularly follows that of their sequence; cf. 526–27. — **ἄλλον** falls back to the earlier idiom.

517. After the death of Hector and Paris, the chief command of the Trojans appears to have devolved upon Deiphobus, who, with his brother Helenus, commanded one of the five brigades marshalled against the Greek defences, M 94, and who follows Helen when she visits the horse at nightfall, δ 276. This would account for Odysseus' seeking his palace, and the heaviest battle taking place there: but the Lesser Iliad made Deiphobus marry Helen after the death of Paris; and though Hm. nowhere says this, he has nothing inconsistent with it, so that it may be accepted as probably his view of the case. A special appositeness is thus given to the presence of Menelaus there.

518–20. **Ἄρηα**; 115. — **αἰνότατον πόλεμον.** Virgil also takes Odysseus and Menelaus to the house of Deiphobus, but, with his usual persistency in degrading the character of Odysseus, he makes the death of Deiphobus a cowardly murder in his bedchamber, Æn. VI. 521. — **φάτο,** the bard said; with a change of subject to Odysseus for the following inf. Such omissions of the subj. of the inf., though it be not the same as that of the primary verb, are frequent in Hm.; cf. ζ 174, η 274, θ 466, ν 30; sometimes introducing obscurity, as θ 569, ν 177. — **καὶ ἔπειτα,** "then too," as well as on so many other occasions by her aid. When

she appears to him on landing in Ithaca, he entreats her to aid him in wreaking vengeance on the suitors, and begs her to stand by him, "as when we loosed the shining coronal of Troy;" *ν* 388.

522–25. **τήκετο,** "was melted;" the figure is from the melting of snow, as it is actually drawn out into a simile, *τ* 205, when the tears of Penelope are described, as she is told by the disguised Odysseus how he had entertained her husband in Crete. — **κλαίῃσι**: what peculiarities in the use of this subj.? G. M. 62, Note 3; on *ζ* 183. — **πόσιν** depends on the verb, but is also to be supplied with the partc. — **ἀμφιπεσοῦσα,** "falling with her arms about."— **πρόσθεν,** "in defence of," not "in front." The scene is plainly laid within the city after the enemy have passed the walls and the death-struggle is come. The preceding song naturally leads up to such a picture; but the presence of the wife on the battle-field among the foremost combatants, as usually interpreted, is not readily accounted for. Æschylus, describing the sack of Troy, says: *οἱ μὲν γὰρ ἀμφὶ σώμασιν πεπτωκότες ἀνδρῶν*, Agam. 326; cf. Eur. Hec. 937; X 463, T 292, I 593–94. — **ἀμύνων,** pres. of attempted action.

526–28. **τὸν,** not the article; *ν* 78. — **ἀσπαίροντ',** regularly of the gasping death-throes. — **χυμένη** exhibits the wildness of her abandonment to grief. — **οἱ,** the foe. — **κόπτοντες,** "smiting." No such maltreatment of captive women is directly mentioned elsewhere in Hm., but it is doubtless implied Z 465, I 594. It was no soft-hearted age. Odysseus threatens Melantho, a female servant, that he will have Telemachus cut her limb from limb, *σ* 339; and after the slaughter of the suitors, twelve of the serving-women are strung up in the yard, *χ* 467. Antinous threatens Irus with deportation to Echetus, who will cut off his nose and ears, and otherwise mutilate him; and this punishment is actually inflicted on Melanthius, whose hands and feet are also docked, *χ* 475. Zeus declares that Here could eat the Trojans raw, Δ 35. To Menelaus, inclined to spare Adrastus, Agamemnon shouts: "Spare none of the accursed race, not even the babe in the mother's womb!" Z 58; and he slays and lops off the head and hands of a suppliant, Λ 146. Achilles wishes he could eat Hector raw, X 347; and, boring his dead feet through, he drags him behind his car, X 396. He promises to give Hector's body to the dogs to eat raw, and to slay twelve Trojan youths on the funeral pyre

of Patroclus. Hecuba wishes she had the core of Achilles' heart to eat, Ω 213; and Priam asks whether Achilles has cut Hector's body to pieces and thrown it to the dogs, Ω 409.

529–30. **εἴρερον,** only here, but containing the root *ser* of *servus*. — **εἰσανάγουσι**: the preposition *ἀνά* here has been thought to intimate that the attacking party returns home by sea, as the Greeks from Troy, or to some high-perched citadel. — **τ',** "both."— **ἐχέμεν**; *ζ* 82. — **τῆς** with *παρειαί*. This simile is remarkable even among Homeric similes for the prolongation of the picture, which extends even into the period of slavery; on *ζ* 130.

531–35. **ἐλεεινὸν,** "pitiable," exciting compassion; 530, *ζ* 327. It does produce this effect on Alcinous; cf. Odysseus' own words, 489–90. The four following lines are repeated from 93–6. In consequence, the excisionists, as usual, suspect the whole passage. The more genial criticism of Ameis, Hartel, Hermann, sees no motive more naturally and poetically conceived for introducing the personal narrative of Odysseus than the lay of Demodocus, nor for the tears of the hero when reminded of all that he had done and suffered in company with his old-time comrades.

537–41. **σχεθέτω,** "stay," "hush;" λ 334. What peculiarities has this form? H. 411. — **οὐ πως,** "by no means," as read by thirteen MSS.; not *οὔ πω*, which always means "not yet." Am. Others admit that *οὔπω* may take the meaning of *οὔπως*. — **ἐξ . . . ἀοιδὸς,** "from what time we were supping, and the heavenly bard awoke the song." It seems best to make **δορπέομέν,** impf., and **ὤρορε,** aor., transitive as usual; on *η* 4. — **ὀϊζυροῖο,** like *ἐλεεινὸν*, 531. — **φρένας**; cf. *ζ* 235. — **ἀμφιβέβηκεν,** as the cloud about the Cyanean Cliffs; *μ* 74.

543–47. **κάλλιον**; *ζ* 39, *η* 159. — **τέτυκται,** "have been made ready;" *ν* 40. — **πομπὴ . . . δῶρα,** explain *τάδ'*. — **ἀντὶ,** "in the place of."— **τέτυκται,** "stands;" 384. The asyndeton is causal. The ethical tone of the Heroic Age stands at its highest, perhaps, in the strength of the domestic affections; on 178. The tenderness of this relation between brother and brother is exemplified especially by Agamemnon and Menelaus, Telemonian Ajax and Teucer. In the case of friends, the expressions are of the warmest. Achilles avers of the death of Patroclus that nothing worse could have befallen him, not even the death of his father,

T 321; and Ajax, seeing his comrade Lycophron fall, declares that he honored him as he did his beloved parents, O 439; cf. θ 585.—**ὀλίγον . . . πραπίδεσσιν**, "ever so lightly touches aught with his mind;" though he skims but the surface, possessing no depth of thought and no depth of feeling; whose mind is but a weakling weapon (cf. 556, λ 344) that may strike the surface, but never penetrate beyond.—With **ἐπιψαύῃ**, τινός may be supplied, to accord with the idiom as exhibited later.

548–49. **τῷ**; η 25; since our deeds and thoughts are so kindly.—**νῦν**, perhaps with reference to the way Arete's inquiry was met; on η 241.—**νοήμασι κερδαλέοισιν**, "with thoughts of guile." Deceit and falsehood were common traits of the Greek character at all periods, and the frequent exhortation, throughout the poems, to speak truthfully shows that tone to be the prevailing one then. Odysseus, awakened from sleep after landing in Ithaca, being met by Athene, tells her a long story about his being a Cretan. She is delighted at his craft, and asserts that deceitful words are dear to him from the very bottom of his heart. On the other hand, Achilles stoutly maintains that the man is hateful as the gates of hell who hides one thing in his heart and another speaks, I 312; and much the same words are put into the mouth of Odysseus, ξ 156; cf. η 297, λ 364.

550–54. **εἴπ'**: why this accent? H. 100.—**ὅττι**; H. 556.—**κεῖθι**, in its indefiniteness something like τήνδε, ζ 177.—**πάμπαν** with οὔ τις, as usual with a negative. It is a reduplicated form like the vulgar "at all, at all."—**κακὸς**; ζ 187. The public beggar in Ithaca had been called Arnaios by his mother, but the young men nicknamed him Irus.—**ἐπὴν τὰ πρῶτα**, *cum primum*. ἐπεί, ἐπειδή, τὸ πρῶτον, τὰ πρῶτα, for metrical convenience, in Hm. take the place of the usual prose ἐπεὶ τάχιστα.—**ἐπὶ τίθενται**, sc. ὄνομα. The naming of the child is here the joint act of the parents, as was customary, no doubt; I 561; but Irus is named by his mother, Odysseus by his grandfather, Scamandrius by his father. In Hm. the individual name of the son is habitually distinct from that of the father, so that the patronymic is necessarily in frequent use for explicitness. Later, the name of the father or grandfather was often handed down; then, too, the father mostly chose the name, and it was conferred on the seventh day or the tenth.

556–63. **τῇ**, "thither."—**τιτυσκόμεναι φρεσί**, "aiming sure in mind;" on 547.—**οὐ γὰρ**; on θ 35.—**ἴσασι** is used 10 times by Hm. with the initial long, 8 times short. For the thought, see on η 94. The common poetic personification of the ship, as ι 127, is here carried to the extent that the galley understands the wishes of the crew, and takes them where they will. We may compare the winged steed of Oceanus which he directs γνώμῃ στομίων ἄτερ, Æsch. Prom. 287; and in modern days the Flying Dutchman, and the canoe of Hiawatha.—**ἠέρι**; on η 15.—**ἔπι**; θ 403, λ 367. Cf. η 192, 195, 319, 117. Yet the Phæacians do have storms in the adjacent sea, as that which wrecks the raft of Odysseus, and they know its terrors; θ 138; on ζ 329, 42, θ 160–64.

564. "But as to that, in this wise once I heard my father speak."—**τόδ'**, adverbial acc., referring to the thought of the preceding line, the ship's immunity from harm; β 169, ξ 166.—**εἰπόντος**. The aor. partc. regularly represents action which is past with reference to the time of the leading verb; G. M. 24; H. 717; accordingly, the natural meaning here would be, "I heard from another of my father's having said." In fact, this is the meaning assigned by Welcker, Mus. Phil. 1833. Nothing in the context will determine; but in ι 497, φ 210, K 276, ρ 492, the context does show beyond a doubt that the act of hearing is an immediate one, and that the aor. partc. is coincident in time with that of the primary verb (G. M. 24, Note 1 and 2; H. 717 a.), a usage which Curtius claims to be the proper and original one, from which the other was developed (Eluc. p. 217); so Leo Meyer, Griech. Aoriste, S. 125, with special reference to ν 319, Δ 99. The Homeric instances of participial construction after ἀκούω, and the kindred verbs κλύω, ἀΐω, πυνθάνομαι, ξυνίημι, may be grouped under two heads: A. where the perception is immediate, one hears with his own ears; B. where it is mediate, one hears from another. Belonging to A., we have the aorist, θ 564, ι 497, φ 210, K 276, ρ 492, Υ 380, B 182, K 47, Π 76, δ 505, A 381, 453, Π 531, 236, Z 281, γ 337; the present, O 506, 199, κ 221, Λ 396, Φ 475, θ 95, 534, δ 76, K 189, Λ 463, μ 265, Π 515, ζ 325, I 509, T 79, β 423, τ 419. Belonging to B., the aorist, δ 728, 748, β 375, P 379, 427, N 521, T 322, 337, ρ 115; the present, λ 458, α 289, β 220, Ω 490, π 301, H 129, γ 94, δ 324, 732, A 257; infinitive, Z 386, Ω 543; cf.

π 242, σ 127. All the aorists of A. may be considered coincident, being distinguished from the presents by their conceiving the action as transient, instead of continuing. In B., the customary distinction of tense is fully maintained. This coincident aor. after verbs of hearing is properly a Homeric construction, but is sometimes imitated by the later poets, as Hymn Dem. 27, Xenophanes 6, Aristoph. Nub. 291, 963, Apol. Rhod. I. 278, Theoc. 13, 62, Babrius 73, Soph. Philoc. 615 (Kühn. Gr. 482, 1). The prose-writers employ the present regularly; but cf. Hdt. V. 93, Xen. Symp. III. 13, Luc. Tim. 30; on ν 58. See Proceedings of Am. Philolog. Assoc. 1877, p. 4–5.

565–69. **ἀπήμονές,** with reference to 563; cf. 32, ν 39.—The subject of **φῆ** is Nausithous, with a change to Poseidon for the inf.; on 520.—**ποτὲ** retains accent because it begins the infin. clause to which it belongs; similarly, Eur. Phœn. 401, Or. 44, where see Paley's note.—**μέγα**; on ν 152.

570–71. **γέρων,** Nausithous. As he is the son of Poseidon, he may be supposed to have had his father's purpose imparted to him by the god himself; η 201; but divination is not confined in the Homeric day to professed prophets any more than it is later; Xen. Cyr. I. 6, 2. Helen interprets an omen, ο 172; and the aged man, by his wide reach over the past, becomes ever fitted to divine the future; α 200, η 157, Γ 109.—**τὰ . . . θυμῷ,** "and that the deity may possibly bring to pass, or it may remain unfulfilled, even as it is wont to be dear to him in his heart." The opt. expresses the possibility cautiously, and with a nonchalance that is highly characteristic.—**ἔπλετο**; on ζ 185; H. 424 D. 35.—**θυμῷ,** 450, ν 145. The objection has been urged to the passage 564–71 that it is in the main a repetition of ν 173–78, and does not belong here; that Alcinous would not have sent Odysseus home after recalling the prophecy here, when he learns, as he does from Odysseus' lips, that Poseidon is hostile to that hero. Such a conclusion to all the king's professions and promises would be lame indeed, proving him to be quite a different person from what he is otherwise sketched by the poet. It is plain that the expectation of the fulfilment of the prophecy in his lifetime rests but lightly on the mind of Alcinous (cf. μ 266), and the manner in which he dismisses it is so like him that it would be but poor recompense to barter such a trait for a blank. Most prophets are Cassandras till their utterances come true. Achilles rushes into battle, though warned by his horses that his death is near, Τ 409; cf. Hdt. I. 13, Virg. Æn. IV. 464, III. 184; ι 535, λ 115.

572–76. **ἀτρεκέως**; on 548.—**ὅππῃ ἀπεπλάγχθης,** "in what way thou wast driven out of thy course."—**χώρας, αὐτούς, πόλιάς,** severally take the place of *γαῖαν*, *δῆμον*, *πόλιν*, of 555.—**ναιεταώσας**; on η 29. What irregularity of form? H. 370 D. Prof. Allen, arguing against the statement that contraction takes place and then duplication, lays down the following rule as containing the latest views on the subject: "The verbs in *αω*, when uncontracted, commonly show an assimilation of the two concurrent vowels, so as to give for *αε* or *αη* a double *α*-sound, and for *αο* or *αω* a double *ο*-sound. This assimilation is usually accompanied by a lengthening of one or both of the vowels." Trans. Am. Philolog. Assoc. 1873, p. 16.—**χαλεποί**; ζ 120.

577–80. **ὅ τι**; H. 549.—**ἔνδοθι θυμῷ**; on 68.—The collocation **Ἀργείων Δαναῶν** is nowhere else found in Hm. *Ἀργείη* occurs as an epithet of Helen and Here, and is probably used as such here. —**ἐπεκλώσαντο**; η 198.—**ἀνθρώποις,** Greeks and Trojans.—**ἵνα . . . ἀοιδή,** "that there might be even for them of aftertime a theme of song." Upon the gods rests the blame of the war, and man should endure their inflictions with resignation; on ζ 187. It accords well with the tone of 570–71 to say that the war was scarcely worthy of tears (α 350), because its main purpose was to give to singers a theme for song. The author of the Cyclic Cypria says that Zeus ordained it in order to lighten Mother Earth of her burdensome weight of mortals; so Eur. Hel. 38. Herodotus maintains that the deity brought it to pass to show to men that great crimes were visited with heavy punishment by the gods, II. 120.—**ἵνα**: since to the early Greek, as well as the Hebrew, the guiding hand of God was in all the ways of life (ζ 12), *ἵνα*, *ὄφρα*, *ὡς*, *ὅπως*, in such passages as the present, represent purpose only, not at all result; cf. ι 13, μ 428, π 195, λ 214, Α 158, Β 359, Ζ 357; χ 373, κ 236. The rule thus established extends broadly later on, but probably holds to purpose throughout: see the question fully discussed by Tittmann, Winer, and the New-Testament commentators.—**ἦσι**; form, η 94; mode, G. M. 44, 2; θ 511, ζ 173.

581–83. **ἦ**; H. 831.—**τὶς** accented from *τοι*.—**πηὸς,** from *πάομαι*, a relative by affinity, not blood; of such, Hm. has special names for father-in-law, mother-in-law, brother-in-law, sister-in-law, son-in-law, daughter-in-law, and a husband's sister-in-law, for which we have no word.—**πρὸ**; ζ 36.—**γαμβρὸς**: how formed? H. 53.—**οἵτε . . . αὐτῶν,** "who are wont to be by far the nearest, after one's own blood and race."—**μάλιστα,** often with the superlative; H. 665 b; cf. I 641.

584–86. **κεχαρισμένα εἰδὼς**; ζ 12, 23; so *εἰδέναι φίλα*, γ 277, *χάριν*, Ξ 235, *ἤπια*, ν 405; in general, to Hm., knowledge presupposes the feeling, θ 547, or the action properly arising therefrom; to know what is pleasing to another is to act upon the knowledge by doing what will please (*φίλα ἔρδοι*, ο 360). This usage lingered later in *χάριν εἰδέναι*, and we may compare the principle laid down by Socrates, that whoso knows what is right will do what is right. See η 111, 75, τ 329–32.—**πεπνυμένα,** 388. Observe the delicacy with which Alcinous selects for mention, not the nearest and dearest, the blood relations. "The closing lines express the strong genius for friendship which animates Alcinous. No example of such an unselfish disposition is manifested by any whom Odysseus had encountered; the friendship of all others who befriend him is somehow tarnished. Circe is cruel, Calypso selfish, Æolus impatient and testy. Alcinous alone is the very jewel of friendship, and he occurs just at the right time. The poet, no doubt, had in view the rarity of disinterestedness when he thus drew the characters which illustrate it." Hayman.

Here closes the Eighth Book. The Ninth opens with the narrative of Odysseus in which he discloses his name and relates his adventures among the Ciconians, Lotophagi, Cyclopes, with Æolus, among the Læstrygonians, and in the isle of Circe; see Summary, Books IX. and X. At the opening of the Eleventh Book he sails to the mouth of Oceanus, near which he finds the entrance to the Underworld, whence the spirits of the dead are sent trooping up, to be seen and questioned. First comes the seer Teiresias, to question whom has been the main object of his journey; then the spirits of heroines of the past, among them his mother. After he has told how these passed in review before him, the hero breaks off his recital with the words which open our short extract from the Eleventh Book.

BOOK XI.

328–30. **ἂν**; ζ 221, 126. The line is formulaic, as B 488, to introduce the Catalogue of Ships; δ 240, where Helen is speaking of the exploits of Odysseus; and λ 517, as Odysseus is relating to the shade of Achilles the valor of Neoptolemus.—**ἀλόχους,** incorporation, as usual in the line following the preceding formula; η 214.—**πρὶν,** as *πάροιθεν*, ζ 174.—**φθῖτ'**: what peculiarity? H. 401 D. 1.—**ἄμβροτος**; η 260, 283.—**ὥρη**: the omission of *ἐστὶ* in this phrase is regular. Compare the words of Æneas when beginning the story of his labors: *Et jam nox humida cælo præcipitat, suadentque cadentia sidera somnos.* Æn. II. 8.

331–35. **ἐλθόντ'**; on ζ 60.—**ἑταίρους,** as θ 151. He has been promised departure that night, or, at all events, his departure is expected; η 317, θ 445; and he now reminds them of this in polite terms, and of his hunger for home. The general character of the language in which the wish is couched is purposely selected.—**αὐτοῦ,** "here," a courteous addition.—**θεοῖς ὑμῖν τε**: in such phrases the poet exhorts man to do all in his power, and then leave the issue to the will of the gods; ρ 601, P 514–15, Ψ 724, Hdt. VIII. 65.—**μελήσει,** "shall be a charge;" η 53. This is a slightly milder form than the imv. uniformly in Hm., and is sometimes preceded by that mode, as E 429.—**ἀκὴν**; η 154.—**κηληθμῷ δ' ἔσχοντο,** "for with rapture were they spell-bound;" 368.—**'Αρήτη**; η 237.

336. "Phæacians, how to you does our hero here show himself to be gifted?" Where an adverb occurs with *εἰμὶ*, it may be translated by an adjective, **πῶς** here being equivalent to *ὁποῖος*, as the scholiast suggests; but, in fact, *εἰμὶ* is not the mere copula in such phrases; it has rather the sense, to be circumstanced so and so, to be in such and such a condition, the translation to be determined by the context; see Ameis on A 416. The construction is poetic; the adverb with *ἔχω* is prosaic.—**ὕμμιν**; ζ 205.

337. **ἰδὲ** throws the main force on the last of the series, so that we have, in effect, "not only ... and ... but also." — **ἔνδον**; θ 577. — **εἶσαι**; θ 98. With the whole thought, compare Dido's words after Æneas has finished his recital, Æn. IV. 10:

> Quis novus hic nostris successit sedibus hospes,
> Quem sese ore ferens, quam forti pectore et armis!

Like that, the expression of Arete is more of an exclamation than question; one full of triumph, too, and of delight that he, whose outward appearance has won all, proves himself as commanding in intellectual gifts and in wondrous exploits; on η 312. Her whole speech has this tenor: What think you of this man now? Do you not perceive that he is the illustrious hero he seems, and who has been so often the theme of our minstrel's song? I see clearly by your looks that you do. It is true that he is my guest, and proud am I of the honor; but each one of you shares in it as well. His greatness demands from us all a fuller recognition. Wherefore, let him not depart in haste, and stint not your gifts to one so needy; for many are the treasures that lie in your halls through the gift of the gods.

338–41. **δ' αὖτ'**, "and furthermore," connects its sentence back to the approving answer to her question which plainly appears in their looks and gestures; on ζ 168. — **ἐμός**; η 142. — Account for the *μμ* of **ἔμμορε**; H. 319 D. Poseidon says that when the allotment of the universe between Zeus, Aïdes, and himself took place, it was divided into three parts, *ἕκαστος δ' ἔμμορε τιμῆς*, O 189. — **τὰ** draws close to the Attic use of the article as a weak possessive, allowable instances of which in Hm., according to Krüger, are Δ 399, Λ 763, Ψ 75, λ 492; yet here it points to the gifts already presented and lying by her. — **ἰότητι**; η 132.

342–46. **Ἐχένηος**; η 155. — **ὃς**; this line is not found in some MSS., but the balance of authority for its genuineness is about even. — **μὰν** belongs to what dialect? H. 852. — When is **ἡμὶν** written, and when *ἥμιν*? H. 232. — **ἀπὸ ... δόξης**; "wide of the mark, nor wide of our expectation of her." — **σκοποῦ**: the figure is that of the common phrase *ἔπεα πτερόεντα*, η 236; cf. θ 556, 547. — **ἀπὸ δόξης** became later *παρὰ δόξαν*. — **περίφρων**, only here of Arete. It is the characteristic epithet of Penelope, occurring 48 times. Otherwise it is used of the trusty nurse and

housekeeper Eurycleia 4 times; in the Iliad, once of Aigialeia, the wife of Diomed. — **ἀλλὰ**; on θ 389. — **Ἀλκινόου**; ζ 197. — **δ'**, "but." — **ἔργον ... ἔπος**, i. e., it is his to decree, and his to execute; η 161.

348–51. **τοῦτο ... ἀνάσσω**, "that, indeed, exactly so shall stand as a decree, if I at least, a live man, among the Phæacians fond of the oar shall continue to rule." — **οὕτω**, as θ 465, and alluding to Arete's suggestion. — **ἔσται**, as 336. — **ζωὸς**, with strong emphasis; on η 167, ζ 201, Α 88, η 147. — **χατίζων**; θ 156. — **ἔμπης οὖν**, "yet at all events;" **οὖν** is resumptive after the partially parenthetical clause, and the two answer to the prosaic *δ' οὖν*. — **ἐπιμεῖναι**; ζ 295. — **ἐς αὔριον**; η 318. — **εἰσόκε**; ζ 295, ν 59.

352–53. **πᾶσαν ... τελέσω**, "the entire gift I shall complete;" referring to the promise implied in *ἔπος*, but with a cast of language as if he had had it in mind all the time to make the gift larger, which evidently he had not; cf. ν 40, Ι 598. This is quite in harmony with the trait θ 102, 246. — **πομπὴ ... δήμῳ**. The development of this formula in the poems is a curious instance of that perpetual grafting of one set of words on another, that determination to dwell in familiar cadences, and run new matter in the same moulds, which Mr. Hayman has thought to mark the purely recitative poet, ever trading on his fund of memory. The simplest form of the present expression occurs Υ 137, where Poseidon says to Here, urging that both withdraw from the battle, *πόλεμος δ' ἄνδρεσσι μελήσει*. To Andromache, begging Hector to pity her and abstain from battle, he replies: "Go thou home to thy tasks," *πόλεμος δ' ἄνδρεσσι μελήσει πᾶσιν, ἐμοὶ δὲ μάλιστα, τοὶ Ἰλίῳ ἐγγεγάασιν*, Ζ 492. So Telemachus ends his speech to his mother, who has appeared in the megaron to beg the bard to cease his mournful lay of the return of the Achæans, with, "Go thou to thy room and thy tasks," *μῦθος δ' ἄνδρεσσι μελήσει πᾶσι, μάλιστα δ' ἐμοί· τοῦ γὰρ κράτος ἔστ' ἐνὶ οἴκῳ*, α 358; and again, after the trial of the bow in her presence, he uses the same language precisely, with the substitution of *τόξον* for *μῦθος*, φ 352. In all these passages there is an opposition strongly marked; in the first, between gods and men, and in all the rest between woman's sphere and man's; cf. Æn. VII. 444. So here: as to the gift, as Arete says; but the stranger's convoy home is the proper province of

us men.—**ἄνδρεσσι πᾶσι** may be explained from Hector's words, *τοὶ Σχερίῃ ἐγγεγάασιν*; cf. 361.—The **πομπή** of a stranger, according to the etiquette of the time, was the special charge of the lord of the house, as is plain from the words of Penelope, τ 312–16.—**τοῦ**, with a gesture indicating himself.—**κράτος . . . δήμῳ**; η 62, 23; *Regum timendorum in proprios greges imperium est*, Hor. C. III. 1, 5.

356–57. **ἀνώγοιτ', ὀτρύνοιτε, διδοῖτε**, are continuative presents, keep urging, keep preparing, keep giving. The statement is something of a pleasantry, but is in full harmony with the feelings of the age with respect to gifts, in which direction Odysseus has what we should call an especial weakness. No stronger inducement could be held out to him to remain. He has just been telling how his comrades were anxious to leave the Cyclops' den as soon as they ascertained the character of its possessor. But Odysseus must needs stay "to see, and get the meed of guestship." Menelaus grows rich beyond Greek experience by the presents he receives in his eight years' wanderings, and he suggests to Telemachus the wisdom of their making a tour about Greece before he returns to Ithaca, that he may gather a goodly store for future need. Even Achilles accepts the gifts of Agamemnon at their reconciliation.—**εἰς ἐνιαυτὸν** is proverbial in the language of exaggeration; ξ 196, δ 595.

358–61. **καί τὸ**, "even that," with previous reference, as is most usual with ὁ.—Find the subject of **εἴη** in the following line.—**αἰδοιότερος**; θ 22.—**ἰδοίατο**; cf. θ 240.

363–66. Odysseus has now been persuaded to defer his departure, and the king accordingly proceeds in flattering terms to beg him to go on with his story, one main purpose of their urgency to have him remain.—**τὸ . . . ἴδοιτο**, "this, indeed, by no means did we think thee on seeing thee, namely, that thou wast a liar and an impostor, like as many the dark earth is wont to feed, men thick sown and ever fashioning falsehoods, whence one could not even see."—With **τὸ** supply *ἔμεν*, to which **σ'** is subject and *τὸ* predicate. *τὸ* here points forward, and is explained by the following line.—**ἴσκομεν**; on η 312.—**πολυσπερέας** describes **πολλοὺς** more fully; the figure is a common one, and supported by the preceding words.—Whether the reference in **ὅθεν** is to place or material is doubtful; perhaps the sense is that the materials out of which the stories are woven have so little foundation in fact that they are like the net-threads Hephaistos spread about his couch, *οὔ κέ τις οὐδὲ ἴδοιτο*, θ 280; cf. ν 386; on η 297.

367–72. **σοὶ**, emphatic.—**ἔπι**; θ 563, Γ 45.—**μορφή**; θ 170.—**ἔνι** for *ἔνεισι*, and opposed to *ἔπι*. The impostor might have the outward show of the glib speaker, but Odysseus possesses not only grace of language, but the inward worth as well.—**ὡς ὅτ' ἀοιδὸς**, "even as a bard;" no ellipse need be supplied. The expression is formulaic, like that of η 36. The poet is praising his own work. Eumæus uses similar language to Penelope when describing the stories that Odysseus had been relating to him, ρ 518. Virgil so far forgets himself as to make Dido say of Æneas' recital, *Quæ bella exhausta canebat*, Æn. IV. 14; on η 50.—**ἐπισταμένως**, "right sagely."—**πάντων**, limited to his immediate followers, somewhat as 353, θ 580.—**ἴδες**, among the Shades. So far he had told only of the heroines, except Teiresias.—**ἅμ', ἅμ' ἕποντο**, analogous to the repetition of the preposition after a verb compounded with the same; on ζ 32.

373–75. **μακρή**; on η 7: in the opposite season of the year, the spring, it is the days that are long, σ 367, κ 470.—**ἀθέσφατος**, the impetuous language of the insatiate story-devourer.—**οὐδέ πω**, "not even yet." How many a child, wide-eyed at a story half-told, has answered warnings like those of Odysseus, 330, in the same words! and Alcinous has much of the child about him. So Eumæus amidst the fervor of story-telling, ο 392; cf. ο 494.—**δέ**; on θ 389.—**κεν ἀνασχοίμην**, "I could contain myself," be content.—**ὅτε**, "if so long;" on θ 240; cf. ε 189, ν 391, τ 589.

379. "There is time, it is true, for many words, but it is time also for sleep." Odysseus grants that the night is not so far spent but there is yet time for further story; but he still adheres to his original statement, in deferential language. Yet, if they are so anxious to have him proceed, he will comply.

380–84. **εἰ δ'**:

> Sed si tantus amor casus cognoscere nostros
> Et breviter Trojæ supremum audire laborem,
> Quamquam animus meminisse horret, luctuque refugit,
> Incipiam. Æn. II. 10.

—εἰ . . . λιλαίεαι: what irregularity of construction in this hypothetical sentence? H. 750; G. M. 54.—τούτων with οἰκτρότερ', not with φθονέοιμι.—σοὶ with ἀγορεῦσαι, as μοι, 374.—οἷ, οἷ; on θ 493.—μετόπισθεν, "afterwards," explained in the following lines; ζ 174.—ὑπεξέφυγον; ζ 88.—γυναικός, Clytemnestra, as shown by the succeeding recital of the death of Agamemnon at her hands.

Odysseus here resumes the thread of his story, and tells of the heroes he saw among the Shades, till, terrified, he retreats to his ship and returns to Circe's abode. This closes the Eleventh Book. In the Twelfth, he tells how he left Circe, sailed on by the Sirens and the Cyanean Rocks, passed between Scylla and Charybdis, reached Thrinakia, where his comrades slay the oxen of the Sun, for which they are all destroyed on setting sail thence, leaving the hero alone, to be wafted back on the ship's keel, till he arrives at the isle of Calypso. Here his story connects with the account which he had given of himself in η. He ceases, and the first twelve books of the Odyssey are ended.

BOOK XIII.

1–6. Ὣς; λ 333.—χαλκοβατὲς, "of bronze threshold;" η 83. This is otherwise an exclusive epithet of the palace of Zeus and that of Hephaistos on Olympus; hence, unusually splendid, as the rest of the palace. The threshold of the palace of Odysseus was of stone overlaid with wood.—τῷ . . . πέπονθας, "therefore by no means do I think that thou, in baffling courses driven, wilt return back home, even though very deeply thou hast suffered."—τῷ, correlative to ἐπεὶ, like τοιγάρ.—παλιμπλαγχθέντα is the emphatic word; cf. θ 461; not as thou didst go to the land of the Cyclopes, swept far away by all kinds of winds, over the mighty waste of sea, by another way, by other paths, ι 259; but straight as thought reaches (η 36, θ 556) shalt thou go, because thou hast come where my ships can give thee convoy.—εἰ καί: thy great sufferings in the past might argue thee to be beneath the ban of Heaven, as Æolus said, κ 74 (cf. ν 331), and

might promise still other perils on the deep; but nothing such waits those that I despatch.

7–9. ἀνδρὶ and τάδε belong to both verb and partc.—εἴρω, pres. of the common ἐρῶ, occurs only here and β 162, λ 137.—γερούσιον, "Elders'," such as is set apart for the γέροντες, η 189; it is called ἔξαιτον, Μ 320.—αἰεὶ πίνετ'; η 99. On the first occasion, θ 390, he calls upon them to contribute on the ground that they are kings of the land; now, because they are habitual recipients of his hospitality.—Note the emphatic position of ἐμοῖσιν.

10–12. ἐϋξέστῃ exhibits what irregularity? H. 209; G. 63. Hm. uses it 10 times to 4 of the other form; ζ 75.—χηλῷ; θ 424.—As πολυδαίδαλος is an epithet confined to objects highly ornamented, as armor, necklaces, thrones, the chamber of Nausicaa (ζ 15), it seems to limit χρυσὸς to the goblet presented by Alcinous, θ 430; on θ 440. This leaves ἄλλα πάντα δῶρ' for the talents contributed by the others, but with a pompous sort of indefiniteness truly characteristic of the speaker. It is quite in keeping for him to single out his own gift separately; on θ 425.—ὅσα; θ 428; on θ 440.

13–15. τρίποδα; θ 434.—λέβητα: the lebes is used for boiling, as is the tripod, but, unlike that, it is also a wash-basin for the feet, τ 387, and the hands, η 173. It is doubtless the smaller vessel. The annexed cuts show a tripod-stand in the Cesnola Collection, from the vaults at Curium, and a lebes (see following page) from one of the sepulchres at Mycenæ.—ἀνδρακάς, "man by man," severally. Observe the language, differing from θ 389–93, in order to include the speaker.—ἡμεῖς . . ., "and we hereafter, levying for ourselves among the people, will repay ourselves; for burdensome is it that one without recompense should bestow lavishly."—ἀγειρόμενοι, indirect mid.; H. 689; G. 199, 2; commonly





this verb falls under H. 688; G. 199, 1. The first contribution was considered all that custom demanded; and since the one now asked for was something extraordinary, he proposes to distribute the burden among the people. In like manner, Odysseus tells Penelope that he, as the brother of Idomeneus, had entertained her husband in Crete on his way to Troy, giving to him and his force of twelve ships barley and dark wine after he had gathered it among the people, *δημόθεν ἀγείρας*, τ 197. In this way, too, Odysseus says he will make up for the riot of the suitors, ψ 358; cf. β 77, χ 55. The estimate placed upon the entire gifts of the Phæacians may be seen from ν 137–38. — **ἕνα,** indefinitely of a small number, as *ἕνα καὶ δύο*, B 346. — **προικὸς,** later *προῖκα*, used adverbially. Scholiast. — **χαρίσασθαι**; η 176, ρ 452. When Glaucus exchanges his armor of gold, worth a hundred oxen, for that of Diomed, of copper, and worth nine oxen, the poet declares that Zeus had deprived him of his senses, Z 234.

16–19. **ἐπιήνδανε**; θ 506. — **οἱ**; η 229. — **ἦμος**; θ 1. — **ἐπεσσεύοντο**; θ 38, 417. — **εὐήνορα,** "manly," personifying its noun; cf. N 191, Δ 420, θ 507. Elsewhere in our poet it is applied to wine only, and there a similar personification is intended; on η 182. Here it is the material, *χαλκός*, rather than the vessels, that is held in view. In its strength, temper, cutting qualities, and boundless use, *χαλκός* well deserves to be called the *manly* among its companion metals, gold, silver, and lead.

20–3. **εὖ**; θ 427, 439. — **αὐτὸς**; on ζ 76. — Construe **ὑπὸ ζυγὰ** with *κατέθηχ'*. In the same place the lotus-charmed scouts of Odysseus are bestowed bound, ι 99. — **ἑταίρων**; θ 151. — **βλάπτοι,** "they might hamper." The care bestowed upon the presents is shown by **εὖ**; thoughtfulness for the rowers harmonizes with θ 39, ν 69. A clear field is also assured for a display of their speed, which he is so anxious to prove to his guest; θ 247. — **σπερχοίατ',** "they might be speeding them;" cf. 115. — **ἀλέγυνον**; θ 38.

24–30. **Τοῖσι**; θ 59. — **Ζηνὶ**; η 164. — **κήαντες** lacks what element? H. 381 D. For the brevity with which this second sacrifice and feast in honor of the guest (λ 338) is despatched, we may compare the description of the games of θ, after the space allotted to them in the Iliad; on θ 108. — **ἐρικυδέα,** an epithet regularly of the gods, or that connected with them; on ζ 58. — **ἐμέλπετο**; ζ 101. — **τετιμένος**; θ 472. — **τρέπε,** from the bard sitting midway of the hall, θ 66, 93, against a pillar where he would be out of the direct line of vision through the open doorway, over against which the sun seems to have been conceived as setting; on η 84, 289. — **παμφανόωντα**; H. 472, Rem. k. — **δῦναι,** subject *αὐτὸν*, the sun; on θ 520.

31–2. **πανῆμαρ.** Odysseus, challenging Eurymachus to a ploughing match for a hard day's work, takes it for granted that they shall be hungry till dark, σ 370. The woodcutter of Λ 86, however, takes a lunch at noon; on the Shield, the harvesters have a dinner in the field, Σ 558, and the ploughmen receive a cup of wine at the end of each round furrow, Σ 545. — **νειὸν**; θ 124. — **ἀν'**; on ζ 172. — **ἕλκητον**; on ζ 183. — **βόε**: at σ 372 the "points" of a yoke of oxen are given, *αἴθωνες, μεγάλοι, ἄμφω κεκορηότε ποίης, ἥλικες, ἰσοφόροι.* N 703, we have the simile of the two Ajaxes supporting each other side by side, like two oxen before the plough. — **πηκτὸν**: Hesiod distinguishes two kinds of plough, the *πηκτὸν* and the *αὐτόγυον*, both of which the farmer ought to have on hand, so that if one breaks, the other may be put to service. The former is made of three pieces—the handle of live oak, the share of common oak, and the pole of bay or elm; the latter is all of a single piece as it came from the forest.

33–7. **κατέδυ**; on ζ 185, η 217. — **ἐποίχεσθαι**; η 174. — **βλάβεται**; so the soldier who goes hungry and thirsty to battle, T 166.

Virgil applies the phrase to Entellus, *tarda trementi genua labant*, Æn. V. 431. The knees are commonly regarded as a seat of strength. — **Ὀδυσεῖ**; on ζ 248; H. 189 D. — **πιφαυσκόμενος**, "especially addressing himself;" on θ 499.

39–43. **ἀπήμονα**; θ 566, η 266. — **χαίρετε**; θ 408. In the time of the scholiast the formula of farewell was *σώζου*. — **τετέλεσται**; θ 544, λ 352. — **φίλος**; θ 178. — **πομπὴ** doubtless includes the preparations for departure, the farewell banquet, etc., so that it may be loosely included in the subject of *τετέλεσται*. — **Οὐρανίωνες**; η 242. — **ὄλβια**; η 148, θ 413. — **ἀμύμονα . . . φίλοισιν**, "and my spotless wife at home on having returned may I find, together with my dear ones safe." Finding his wife at home was to find her unwedded. If wedded, she would have gone elsewhere to the house of her husband; λ 178, ο 15, π 33, φ 77. — **ἀμύμονα** is merely a standing epithet, not predicate; the thought is different, Æsch. Agam. 606. — **φίλοισιν**, Telemachus, Laertes, etc.

44–6. **εὐφραίνοιτε**, "make happy." — **ἀρετὴν**, prosperity, good fortune and health, especially the outer good things of life. Under the rule of the just, god-fearing king, the dark earth bears wheat and barley in plenty, laden are the trees with fruit, the flocks bring forth without fail, the sea offers its fishes, *ἀρετῶσι δὲ λαοί*, τ 114. — **κακὸν**, opposed to *ἀρετὴν*; cf. θ 414.

47–52. **Ὣς**; η 226. — **καὶ**; η 178. — **εὐξάμενοι**, where we should expect *σπείσαντες*, 39, 55; but a prayer of some kind habitually accompanied the libation; cf. I 172–77, Π 227–31, γ 394, ο 258. In the last two passages *σπένδω* and *εὔχομαι* occur together. — **πέμπωμεν**; η 193, θ 556.

53–7. **Ὣς**; η 182–83. — **ἐπισταδόν**, "in turn," stopping by each. — **αὐτόθεν**, "from their places," defined more accurately by *ἐξ ἑδρέων*; cf. θ 68. At their meals it was customary to make the libation as they sat; the exception, γ 341, is in consequence of the special occasion. Their sitting is mentioned here to point the contrast in the act of Odysseus; so Agamemnon is said to sit in the assembly, contrary to the usual custom, when he speaks, T 77. He sits because of a severe wound, T 52. — **Ἀρήτῃ**; θ 478. Rightly are his last words addressed to her as his first had been, η 146. — **ἐν χερσὶ**: guests in Hm. pledge their hosts, as Odysseus does Achilles, I 224. Schol. Odysseus, when

pledged by Antinous, σ 121, pours a libation, drinks, and returns the cup, σ 151. — **δέπας**; θ 89.

58. When Classen would make **φωνήσας** before a speech, *φθεγξάμενος*, K 139, *ἀΰσας*, Δ 508, *ὁμοκλήσας*, E 439, *ἐπευξάμενος*, Z 475, *ἀπειλήσας*, H 225, inceptive only, his range is too narrow. In the field of the circumstantial partc. these are good examples of the coincident aor.; on θ 564. Their time is that of the primary verb, and they represent the *manner* in which the act of the primary verb is performed, or the means, so that *φωνῇ* replaces *φωνήσας*, Γ 161; see ω 530–35, Δ 508, ξ 492, Ω 170, *φωνήσας φωνῇ μεγάλῃ εἶπε*, Luke xxiii. 46; on θ 499; η 279, θ 15, Acts i. 24. It is noticeable that Hdt., who so persistently turns Homeric into his own prosaic expressions, habitually says *ἔφη λέγων*, *ἔφησε λέγων*, *ἔλεγε φάς*, *εἶπε φάς*, *ἔλεξε φάμενος*, just as he turns *ἀπειλήσας* of H 225 into *ἀπειλέων* (I. 128).

59–62. **Χαῖρε**, as θ 461. — **μοι**, "is my prayer;" on ζ 199. — **διαμπερὲς**; θ 245. — **πέλονται**; death, the universal, not even the gods are able to keep from a human being, however dear, γ 236. — **ἐγὼ**, opposed to **σὺ**; **νέομαι**, to **τέρπεο ἐνὶ**. — **τέρπεο**, "ever be happy," in thought a passive to *εὐφραίνοιτε*, 44. For the sentiment, compare his words to Nausicaa, ζ 180–85, θ 467–68.

63–9. **οὐδὸν**; η 135. — **προΐει**; θ 399. — **ἐπὶ**; θ 50. — **δμωὰς**; η 103. — **τὴν**; θ 374–75. — **φᾶρος**; on θ 425. — **χηλὸν**, a good stout load, one may well think, with its thirteen full suits, not to mention the gold; cf. χ 142–45. — **σῖτόν**: Odysseus is expected to sleep through the voyage (η 318, θ 445, λ 331), and therefore the remark of the schol. that the food is intended for the crew on their way home is natural. They do not take it from the vessel, ν 120, nor does Odysseus miss it when, upon waking, he counts his treasures so anxiously, ν 217–19. It is another mark of Arete's careful housewifery (ζ 76), and that kindly thoughtfulness for others which has made her the idol of all her people; η 71–4; cf. also θ 39.

70–3. **Αὐτὰρ**; θ 50. — **πομπῆες**; θ 35. — **κατέθεντο**: this middle is habitually used of one's own possessions, garments or armor, and here, accordingly, it is selected with special reference to the food and drink as intended for the escort; and upon this the thought is made to dwell altogether in the following words. **πόσιν καὶ βρῶσιν**, therefore, form only a loose appositive to *τάγ'*. — **ἅπασαν** is made by Düntz. equivalent to *παντοίην*, as *πᾶσαν*

ἐδωδὴν, οἷα ἄνδρες ἔδουσιν, ε 196; cf. ι 222, Α 5. — **στόρεσαν**; η 336–37. — **λίνον**, also a part of the bed prepared for Phœnix in the tent of Achilles, Ι 661.

74. **ἰκριόφιν**, the deck, of which there were two in each ship, one fore, the other aft, covering but a part of the space, the rest being occupied by the crew; see the ship of the Pelesta above, p. 109. It is upon the after-deck that Telemachus sits with Athene on the voyage from Ithaca to Pylos, and with Theoclymenos on his return. There, too, he was to have slept, if he had not been entertained by Nestor in his palace, γ 353; cf. μ 206, 217, 229, 412. This deck was probably more commodious, and the fore-deck may have been kept free for the lookout.

75–7. **πρύμνης**, "at the stern;" as adj. with **νηὸς**; on ζ 170. — **ἂν**; ζ 253; on θ 55. — **ἐπὶ**; θ 37. — **ἕκαστοι**; ζ 189; the sing. is most frequent, as there, the plur. occurring quite rarely, except in neuter. — **κόσμῳ**, unusual for the formulaic *ἑξῆς*. — **πεῖσμα**; ζ 269; it passed through the hole in a post set in the dock, and moored the stern of the vessel close to shore; θ 55. — **τρητοῖο λίθοιο**, show the conveniences of the regular dock. At κ 96, Odysseus, warily keeping outside the harbor of the Læstrygonians till he learns their character, ties the stern cable to a rock.

78. **ἀνακλινθέντες**, "throwing themselves back." The poet has not selected for his point of view the first motion, leaning forward to catch the water, as he has done ι 489, when the rock hurled by the Cyclops has fallen in front of the vessel, and the wave is driving them back to land. Then, Odysseus says, *ἐκέλευσα ἐμβαλέειν κώπῃς . . . οἱ δὲ προπεσόντες ἔρεσσον*; cf. κ 129, μ 194. So Virgil in his phrases, *remis insurgimus*, Æn. III. 207, V. 189, *proni remis*, III. 668, *incumbere remis*, V. 15, *procumbunt*, V. 198. But *adductis lacertis*, V. 141, *reductis remis*, VIII. 689, present the opposite point of view, that moment, as in the text, when, with oar swept through the water, the greatest impetus for that stroke is given to the vessel; cf. Ovid, Met. XI. 461, *Reducunt ordinibus geminis ad fortia pectora remos.* — **ἀνερρίπτουν** presents what unusual form? H. 370 D, b; G. 120, 2.

79–80. **νήδυμος**, in derivation and meaning alike uncertain. Sweet, refreshing, fettering, painless, are some of the meanings evolved from it; cf. on η 289, and Virgil's imitation describing

the last sleep of Deiphobus: *Dulcis et alta quies placidæque simillima morti*, Æn. VI. 522. — **θανάτῳ ἄγχιστα**: in the Iliad, Sleep is the twin brother of Death, Ξ 231, Π 672.

81–3. **ἡ**, the ship, standing without grammatical construction, since *πρύμνη*, 84, takes its place. — **ὥστ᾽ . . . κέλευθον**, "as on a plain four yoked male horses, all started together under the blows of the lash, high leaping quickly accomplish the course." In this simile the prime point of comparison is not the swiftness, which is indeed implied, but the bounding of the ship over her course. The moment selected at the outset is kept in view throughout. As the ship is then under the strongest impulse forward, the prow would be ploughing into the water and the stern raised. When, however, the oars are lifted from the water and thrown back for a new stroke, the prow rises, to be again depressed by the force of the stroke. The continuous wave-like curve thus formed is like that of the horses bounding over the plain. The alternate rising of stern and prow would be much more noticeable under the alternate stroke and cessation in rowing than with sail spread. The description throughout seems to imply that the mast and sail of θ 52 were not used. If the statement of η 319 be taken literally, this would necessarily be the case; in fact, it is the skill and strength in rowing that are kept in sight through all the Phæacian episode, and are the great pride and boast of the king; ζ 269, η 109, 319, 328, θ 37, 53, 112, 247, 253, 386, ν 115. So far as can be gathered, rowing and sailing at the same time are contrary to the practice of the Homeric voyager; he may employ the oar in getting out of a harbor, λ 640, or in entering it, Α 435, or on the high sea when the wind fails him, μ 169–72; but he is only too glad when the wind springs up to relieve him from his toil. Here, however, the purpose of the poet is a different one, and he uses language quite distinct from that for a ship under sail, β 428, Α 481. — **τετράοροι**: in the chariot-race, two horses were habitually employed; so, too, in war, though a third as outrigger is sometimes mentioned. Aristarchus rejected the line Θ 185, where the names of four horses are given as those of Hector's war-chariot, and at Λ 699 the language renders it doubtful whether one chariot with four or two with a pair to each are sent to the games. Hence some have

considered the use of four horses to the car as post-Homeric, and our present passage a late addition. Many customs of the Homeric day are known only from his similes. Hdt. states, IV. 189, that "the Greeks learned from the Libyans to yoke four horses to the chariot," but at what time he does not say. Rawlinson thinks the usage originated in Egypt, and passed thence to Libya and Greece, and asks, "Can Hdt. intend to assert a connection between Greece and Libya proper in the ante-Homeric times?"—a pertinent question in the light that has recently been thrown, by the decipherment of Egyptian records, upon the presence of Aryans in Libya long before that period. The four-horse chariot is said to have been introduced into the Olympic Games 676 B. C.—**ἄρσενες.** The superiority which the Greeks, in general, were wont to concede to the mare above the male horse does not yet appear in Hm. On the contrary, the latter is more highly esteemed. The divine horses of Achilles are male, and those too of Diomed taken from Æneas, and those of Antilochus and Rhesus; so, also, those cut in relief on the *stelæ* above the sepulchres at Mycenæ. The mares of Eumelus are highly praised; but Agamemnon's mare Aithe is spoken of as if it would be a disgrace to be passed by her, only a mare.—**ἅμ',** so that their motions are all in unison, like those of the rowers.—**πληγῆσιν**; they are struck on the fore-shoulder, O 352, Ψ 500.—**ὑψόσ'**; θ 375, Ψ 500.

84–7. **πρύμνη**: beginning with *ἡ* of the whole vessel, the poet now returns to the point of view assumed in *ἀνακλινθέντες*.—**κῦμα . . . θαλάσσης**; cf. the formulaic line for the ship under sail: *ἀμφὶ δὲ κῦμα στείρῃ πορφύρεον μεγάλ' ἴαχε νηὸς ἰούσης*, A 481, β 427; there the prow, here the stern.—**πολυφλοίσβοιο,** a standing epithet here, as ν 220, Ψ 59; cf. ζ 26, θ 378.—**ἡ . . . ἔμπεδον,** "she very steadily ran on without ceasing."—**ἀσφαλέως**; θ 171.—**ἔμπεδον**; η 259. The same expression of a stone dislodged from a height and bounding down-hill, N 141.—**ἴρηξ,** the genus, more closely defined by the species **κίρκος**; the order is reversed in our "gyrfalcon," i. e. gyrating falcon. Sailing in circles is characteristic of the hawk family. *ἴρηξ* and *κίρκος* are elsewhere used separately by the poet, but he does not distinguish sharply between them. The former represents in similes the speed of Apollo, Poseidon,

and Thetis. They are both the enemies of doves, starlings, and daws. The *κίρκος* is the swift messenger of Apollo, ο 526, as the bird of omen, and the derivation of *ἴρηξ* from *ἱερός* indicates the same. Virgil calls the hawk *sacer ales;* and the Egyptians had a hawk-headed deity, a symbol of the sun.

88–92. **θέουσα**; θ 193.—**θεοῖς**; H. 603 a.—**μήδε' ἔχοντα**; ζ 18, 12; the fuller form is seen, τ 353, *πυκινὰ φρεσὶ μήδε' ἔχ.*; cf. η 218, λ 445; *'Οδυσῆα Διὶ μῆτιν ἀτάλαντον*, B 169.—**ὃς**; θ 155, 182–83.—**δὴ τότε** correspond to *νῦν δέ*, θ 156; the phrase is unusual, but has its exact parallel, ο 228.—**εὗδε.** An apt allusion is made to this passage by Antileon, one of the Ten Thousand. After all the dangers and toils of their wearisome march to the sea had come to a close at Trapezus, the force assembled to consider plans for the remainder of the journey. Antileon declared himself tired of packing up and walking and running and carrying arms and marching in ranks and keeping guard and fighting; he longed to cease from these toils, and to sail the rest of the way to Greece, *ἐκταθεὶς ὥσπερ 'Οδυσσεὺς καθεύδων*, Anab. V. 1, 2.

93–5. **ἀστήρ,** named *'Εωσφόρος*, Ψ 226; on θ 1.—**ὑπερέσχε,** "had uprisen;" so of the sun, Λ 735; ζ 107.—**ἀγγέλλων**: the fut. partc. is the regular form in such expressions, as *ἐρέουσα*, B 49, *ἐρέων*, Ψ 226; on ζ 50. The scholiast on X 318, citing this passage, writes *ἀγγελέων*.

96. Phorcys is said, α 72, to be the father of the nymph Thoosa who bore Polyphemus to Poseidon, and he is there also a ruler of the sea. In Hesiod he is son of Pontos and Gaia, and the Graiai are born to him from Ceto. Virgil mentions him, V. 240.—**λιμήν**: some have found this in the north end of Ithaca, others in the small bay on the south side of the great gulf that runs in from the east, and severs the island nearly in twain. The two schools have been able to fix all the places mentioned in the Odyssey about either spot. The poet's knowledge of Ithaca appears actually to have been rather vague.—**ἁλίοιο γέροντος,** also of Nereus, A 556, and Proteus, δ 384; they belong to the same class of deities. Hesiod says, "they call Nereus *γέρων*, because of his soothfastness, kindness, and justice;" Theog. 235.

97–101. **δύο . . . ἔκτοθεν,** "and in it are two jutting crags precipitous, towards the harbor crouching, which set a shelter against

the huge wave raised by danger-breathing winds without." The point of view is from the sea, and as one looks shoreward he sees two forelands shoot boldly out from the coast, but soon, changing direction, they sweep round towards each other till their heads nearly meet, as if their early bravery had paled before the fury of the sea, and they had shrunk back like the Phæacians beneath the whir of the discus, θ 190, or the birdlings through terror of the snake, B 312. In Virgil's imitation, Æn. III. 535, the coast is personified, and is said to throw out its arms to enclose the harbor; here each promontory is a separate individual personified. — **ἀνέμων**, causal gen. as B 397. — **ἔντοσθεν**, contrasted, as well in position as in sense, with ἔκτοθεν. — **δεσμοῖο**, 77; θ 55; cf. *Hic fessas non vincula naves ulla tenent*, Æn. I. 168, where the present passage has been imitated as a whole. — **ὅρμου μέτρον**, "to the roadstead's limit." Here **μέτρον** is used, like τέλος, τέρμα, of the spot where the measure ends.

102–4. **τανύφυλλος**, "long-leaved." Six principal sorts of the olive have been distinguished, of which the long-leaved is chiefly cultivated in France, the broad-leaved in Spain. This tree appears to have been purposely selected here, because of its close connection with Athene. It is at its foot that she seats herself, ν 372, and then it is called ἱερή. — **ἐπήρατον**, of the picturesque scenery of Ithaca itself, δ 606; on η 79. — **ἠεροειδὲς**, "dim;" 150. The cave of Scylla has the same epithet, μ 80. — **νυμφάων**; ζ 322, 123. To these nymphs Odysseus had been wont, in happier days, to sacrifice, ν 350, for they had an especial worship in Ithaca; on θ 469.

105–6. **ἀμφιφορῆες**, usually a large two-eared jar for wine, flour, honey, oil. The ashes of Patroclus are deposited in one of gold. — **λάϊνοι**: F. suggests that the conception may have had its origin from the fanciful shapes of some stalactite cave that had fallen under the poet's observation. — **ἔνθα δ' ἔπειτα**, "and there too." **ἔπειτα** introduces an additional point in the description, as ε 73. — **τιθαιβώσσουσι**, "store their combs." Buchholz infers from this that the domestication of the bee was well known in the Homeric day. Be the inference legitimate or not, the fact seems more than probable from the frequent mention of honey and wax in the poems. Honey was their only means of sweeten-

ing. Mention of the close connection between bees and nymphs is frequent among both Greeks and Romans. See especially the story of the nymph Melissa, and that of Aristæus in Virgil's Fourth Georgic.

107–8. **ἐν**, as 105, 109, within the cave. — **ἱστοί**, "looms." Virgil, in his *Vivoque sedilia saxo, Nympharum domus*, Æn. I. 167, omits such wonders, and follows rather μ 318, *ἔνθα δ' ἔσαν νυμφέων καλοὶ χοροὶ ἠδὲ θόωκοι*. As the nymphs here, so Circe, Calypso, and even Athene practise weaving. In the German stories, too, the water-nymphs are generally so employed. — **ἁλιπόρφυρα**; ζ 53.

110–12. **αἱ**, plur., because θύρα is usually so, though of a single entrance, as ζ 19. The entrance alone here is meant, the cave being a natural one. Athene closes it with a stone after the valuables have been hidden within it, ν 370. — **πρὸς**, over against, "fronting;" on ζ 207. — **καταιβαταί**, "entered." καταβαίνω is the idiomatic word for passing any threshold into a room. This entrance faces the sea, and may be used by men at any time; but the other, deep in the recesses of the hills, has never been discovered by man. Known to the immortals, it is more used by them than the other; hence **θεώτεραι** is fully comparative in that sense. — **κείνῃ**, "thereby." — **ἀθανάτων**, here primarily of the nymphs, secondarily of any of the gods; for the gender see K 462–63. The nymphs are immortal in Hm.; Hesiod limits their existence to 9720 times the life of a man; on ζ 123. Porphyrius, a philosopher of the third century A.D., wrote a volume, still extant, entirely allegorizing the description of the cave. It is a curious specimen of a kind of criticism of Hm. that often meets us in the scholia, and upon which much ingenuity of the philosophers of all schools was expended. Porphyrius is of opinion that the cave means the world; it is called gloomy, but agreeable, because it was made out of darkness, and afterwards set in this agreeable order by the hand of the Deity. It is consecrated to the nymphs, i. e., it is destined to the habitation of spiritual substances united to the body: the bowls and urns of living stone are the bodies that are formed out of the earth; the bees that make their honey in the cave are the souls of men, which perform all their operations in the body, and animate it; the beams on

which the nymphs roll their webs are the bones, over which the admirable embroidery of nerves, veins, and arteries is spread; the fountains are the seas, rivers, and lakes of the world; the two gates are the two poles—through the northern the souls descend from heaven to animate the body, through the southern they ascend to heaven after death.

113–15. **Ἔνθ'**, "there."—**εἰσέλασαν**; η 109.—**πρὶν εἰδότες**, "knowing it before." The poet takes it for granted that Ithaca is well known to them, as Odysseus gives them no directions touching their course, and all that Alcinous asks for, θ 555–60, is the name of his country. The knowledge which the ships possess is at the same time predicated of the rowers. So, apparently, of Eubœa, η 322.—**ἡ**, referring to the omitted object of *εἰσέλασαν*.—**ἐπέκελσεν**, "beached."—**ὅσον**; η 108.—**ἐπὶ ἥμισυ**, "up to the half;" *ἥμισυ* as subst.—**σπερχομένη**, 22; on 81. The ships of Odysseus, sailing on in the deep night, beach unexpectedly on the island off the coast of the Cyclopes, ι 148.

116–19. **ἐΰζύγου**, "well-yoked," stoutly built, with beams passing across from side to side to strengthen the vessel; these may have served for rowing-benches also.—**αὐτῷ σύν**; θ 186.—**δεδμημένον**; η 318.—**κὰδ, ἐπὶ.** The status of the preposition in Hm. has been well exhibited by Prof. W. S. Tyler, Transactions Am. Philolog. Assoc., 1874, pp. 5–14, from which the following is taken, with statistics added to cover the selections here printed. The prepositions were originally and properly adverbs, expressing such essential relations as up and down, over and under, etc., and would, in the nature of the case, gradually pass from mere adverbs, denoting the direction of motion or action, into prepositions expressing the relations between such motions or actions and the places, persons, and things affected by them. In Hm. we see this class of words in the transition stage between adverbs and prepositions, sometimes standing alone, with a fully adverbial force, and even when prefixed to a noun or compounded with a verb sometimes hovering between the office and force of the adv. and prep. The following table shows, not only from Hm., but from specimen passages out of later writers, the percentages of occurrence under the four heads—before substantives, compounded with verbs, independent, and postpositive.

	Before subst.	Compd. with verbs.	Independent.	Postpositive.
Γ	47 per cent.	34 per cent.	10 per cent.	9 per cent.
ζ	43 "	38 "	12 "	7 "
η	53 "	31 "	10 "	6 "
θ	45 "	40 "	11 "	4 "
λ, ν	48 "	44 "	6 "	2 "
Soph.	35 "	59 "	3 "	3 "
Hdt.	47 "	53 "	0 "	0 "
Xen.	41 "	59 "	0 "	0 "

Of all the verbs in the passages, there were 14 per cent. of prepositional compounds in Γ, 14 in ζ, 14 in η, 17 in θ, 20 in λ and ν, 26 in Soph., 32 in Hdt., 36 in Xen., 41 in Plutarch. See on ζ 9, 40, 77, 78, 91, 100, 167, 214.

121–24. **διὰ**, "through the instigation of;" θ 520; at ν 305, the goddess says it was done, *ἐμῇ βουλῇ τε νόῳ τε*.—**παρὰ**; θ 458.—**ὁδοῦ**: the spot where they land is plainly at some distance from the city, and out of sight of it; yet a road is conceived as running thence past the cave, occasionally used by wayfarers, ν 221, and by those offering sacrifices to the nymphs at the cave. By-paths also lead up over the hills, one of which Odysseus follows to the hut of Eumæus. In another anchorage, also remote from the town, Telemachus lands to visit Eumæus on his return, while his companions proceed to the city, ο 497; and Athene, α 185, pretends that her vessel has been left at a distance, not in the city harbor; cf. ω 308.—**μή**; θ 444.—**πρίν**; on ζ 331.—**ἔγρεσθαι** violates what rule of accent? H. 367 D.—**δηλήσαιτο**: the articles are evidently screened by their position from the casual observation of the chance passer, though Odysseus sees them at once on waking, ν 203.

125. Why the poet brings Odysseus to his home asleep, and makes the Phæacians depart without waking him, is an old question. Aristotle, Poet. 24, says that the passage is so full of absurdities that they would be intolerable in a bad poet; but Hm. has concealed them under an infinity of admirable beauties which he has crowded together here, as so many charms to hinder our perceiving the defects of the story. Among these beauties may be numbered the similes of the ship, the cave with its marvels, the dialogue of the deities, the transformation of the pinnace into stone, and the final picture with which the episode closes.

Heraclides Ponticus, a contemporary of Aristotle, thought that a settled policy of the Phæacians was disclosed. They pretended a profuse hospitality, and made speedy departure for any one thrown among them, and that, too, by night, that their location in the world might be kept a secret from all enterprising freebooters. They leave Odysseus asleep, that he may not know what direction they take in return. The schol. V. gives other reasons for not awakening him: that they might not seem to ask a return for the convoy, or that they might not be detained by him, or that the poet so managed on account of the sequel, for Odysseus would have been slain by the suitors if he had returned openly. Plutarch, De Aud. Poet. 8, cites a tradition of the Tyrrhenians that Odysseus was of a remarkably drowsy disposition; but he thinks himself that his sleep here was feigned, that he might not have to dismiss the Phæacians without hospitality. Pope deems the criticism of Aristotle just. Mure sees in the conduct of the crew the true spirit of the practical joker, and they doubtless indulge in a hearty laugh at Odysseus' expense, as they imagine his consternation at waking and finding himself alone in a supposably strange land; on ζ 130. Wordsworth, Pict. Greece, says: "Homer felt unequal to the task of describing the raptures of Odysseus in approaching his native land, and therefore he very wisely landed him asleep. This is quite consistent with the usual course of nature, which sometimes sinks from exhaustion in times of the greatest excitement." See on 92.

126–27. **ἀπειλάων.** When Polyphemus, standing on the shore, learns who has destroyed his eye, he stretches out his hands to his sire, and prays that if it is fated for Odysseus to reach home, he may do so only after long years, in ill plight, all his comrades lost, upon a foreign ship, and find evils in his house. And Poseidon heard his prayer, ι 532: whereby it is intimated that the prayer is repeated by the deity as a threat; cf. ζ 330, λ 102. Poseidon's power to harm Odysseus himself has now ceased, but it is quite in keeping with his customary vindictiveness to wish to vent his spite on some one, and this he does upon the Phæacians, paying off an old score in the final settlement. — **τὰς . . . ἐπηπείλησε**; A 319. — **Διὸς . . . βουλήν**; the same phrase of Poseidon, Υ 15, when he has been summoned to the assembly of the gods, and he rises there to ask why they are gathered. His present purpose is to ascertain whether any decree of the gods stands in the way of his wishes; cf. α 20–95, ε 286.

128–30. **πάτερ,** a common appellation of the gods in many languages, but with Zeus it is formulaic. Poseidon uses it again Η 446, Here, Ε 757, and Helios, μ 371. — **ὅτε,** "when," passing into "since." — **τοι**; ζ 29. — **γενέθλης**; on η 205, 56; δ 232.

131–33. **καὶ γὰρ**: and true it is that the Phæacians do not honor me, for while I said to myself that Odysseus should return at this time, and I never meant anything different, yet I did mean that he should find no release from his sufferings till he had set foot in Ithaca. But these Phæacians not only received and entertained him magnificently, but they gave him untold gifts, and, what is unpardonable, over my element they bore him asleep, and asleep they landed him in Ithaca. — **νῦν,** with *ἐλεύσεσθαι*. Düntz.—The main emphasis in the sentence is on **κακὰ πολλὰ παθόντα**; on θ 461. — Note the emphatic position of **νόστον** and **πάγχυ**; cf. α 75. — **ἐπεί,** *ἐξ οὗ*; θ 539. — **πρῶτον,** as 127. The poet says nothing directly about this elsewhere, but the assent of Zeus to his acceptance of the prayer of Polyphemus is implied, ι 553, where Odysseus' sacrifices to Zeus are rejected by that deity, for he was pondering how to destroy all the hero's ships and companions; cf. α 65–79.

134–39. **οἱ,** they, my descendants, bound by all the ties of blood and by countless blessings showered upon them to honor me and punish whom I punish. — **εὕδοντ',** not suffering, as I meant, but *λελασμένος ὅσσ' ἐπεπόνθει*, 92. — **ἄγοντες**; on θ 254. The aor. partc. of this verb occurs only 6 times; the present 51 times, 27 of which are used as in the passage before us. — **χαλκόν . . . αἶσαν** are the words of Zeus, ε 38–40. — **ἂν**; η 278. — **λαχὼν . . . αἶσαν,** "having obtained from the booty his share." — **νεφεληγερέτα**; H. 136 D.

140. **ὢ πόποι,** "O wonders;" an interjection expressing astonishment mingled with displeasure; akin to *παπαῖ*, fie. — **ἐννοσίγαι'** is well illustrated by Ν 18, where Poseidon, kept from the battle-field by the orders of Zeus, is watching it from the topmost height of Samothrace, whence all Ida and Troy and the ships of the Achæans lay spread out before him. The moment

Zeus turns his eyes away Thraceward (on ζ 329), Poseidon leaves the mountain-top for his palace at Ægæ, to equip himself to appear on the battle-field. Four steps he takes, and he is at Ægæ, *τρέμε δ' οὔρεα μακρὰ καὶ ὕλη ποσσὶν ὑπ' ἀθανάτοισι Ποσειδάωνος ἰόντος.* — **εὐρυσθενὲς,** "of wide-reaching power." — **οἷον,** exclamatory, as often. Compare the sentiments of this speech and the preceding with Η 445–63, where Poseidon complains to Zeus that his achievements in building the wall of Troy will be eclipsed by those of the Achæans in their camp-wall, and he evidently wishes them punished for their temerity; but Zeus simply tells him that he shall level the wall as soon as the Achæans depart.

141–42. **ἀτιμάζουσι**; ζ 283. — **χαλεπὸν,** "perilous," Bryant; "a work of pain," Chapman. It combines the ideas "difficult" and "unfeeling;" cf. θ 575, ζ 120, δ 651, κ 305; on ζ 329. — **πρεσβύτατον.** In Hm. Zeus is the eldest of the three brothers, Ν 355, Ο 187, and Aïdes the youngest; Hesiod reverses the order, making Zeus the youngest. Here it may be said that Zeus, as supreme arbiter, does not include himself among the gods who could be guilty of such an act; or, with the scholiast, *πρεσβύτατον* may be taken in the derived sense of "most honored;" cf. Eur. Tro. 48–9. — **ἀτιμίῃσιν ἰάλλειν,** "into dishonor to thrust." — **ἀτιμίῃσιν** is usually made a dat. of means, but the expression appears to be an inverted one, like *μ' ἀχέεσσί γε δώσεις,* τ 167; cf. ο 198, α 95, θ 71. For the quantity of the penult, see on θ 243.

143–45. **ἀνδρῶν**; θ 408. — **εἴπερ . . . οὔτι τίει**: *οὔτι,* not *μήτι,* because the negative belongs closely with *τίει,* as if *ἀτιμάζει* (141). So β 274, μ 382, τ 85, Γ 289, Δ 55, 160, Ο 162, 178, 492, Υ 129, 139, Ω 296; mostly after *εἰ δέ* in antitheses. The negative is not commonly separated from its word, but we have *οὐκέτι νόστιμος,* τ 85; cf. Ο 162, 178, Υ 129; H. 842; C. 616, Obs. 1; G. M. 47, 3, Note. — **βίῃ . . . κάρτεϊ**; ζ 197, 6; on θ 237, 178; here the insolence, begotten of pride of strength and power, to whose continual urging the better nature yields at last. This is the *ὕβρις* so much dreaded by the Greek, as bringing speedy punishment from Heaven. *πιθήσας* and *ἐπισπόμενοι* also occur with similar phrases. — **σοὶ,** a god so honored and powerful. — **δ'**; on η 47. — **καὶ ἐξοπίσω,** "surely thereafter," if not before; the sentence is wholly general. — **ἔπλετο**; θ 571.

147–49. **αἶψα . . . ἔρξαιμι,** "quickly would I do," on each occasion that might arise, should I have your permission. The opt. borders closely on the fut. ind., and, in fact, the two are combined μ 347; cf. γ 365–67, ο 506, θ 595–98; G. M. 52, 2, Note; H. 722 b. — **ὡς ἀγορεύεις,** i. e., punish those that make light of me. — **θυμὸν,** "wrath." — **ὀπίζομαι,** "look up to," "regard." — **ἀλεείνω**; ζ 273. — **νῦν αὖ,** "now, however," since I have your consent. — **περικαλλέα**; θ 567.

151–52. **ῥαῖσαι,** "to shatter," break in pieces. At ψ 235, a simile presents to us the picture of a vessel so shattered by Poseidon, and the poet tells us that but few escape to land, and they exhausted by swimming. The same verb is used of dashing out a man's brains and of shivering a spear. — **ἤδη σχῶνται,** "now they may check themselves." If the middle here be pressed, it will prove that Poseidon's purpose was not to destroy the town; and this is strengthened by the following words, which, on any other supposition, would form as grim a pleasantry in its tone as that of the Cyclops who tells Odysseus that, as a special favor, he will eat him last, ι 369. — **ἀπολλήξωσι**; cf. η 145, ζ 20, θ 87; on ζ 14. — **μέγα . . . ἀμφικαλύψαι,** "and a huge mountain for them around their city enwrap." The statement is ambiguous, like so many in prophecies, of which this was originally one; but the intention appears to have been to block up the harbors, and shut them off from seafaring in that way. — **ἀμφι-,** properly "on two sides," may be compared with the two harbors. The construction is an inverted one, as 142. The figure is taken from a cloud or mantle that enfolds and conceals, Ξ 343, Θ 331, θ 503.

154–55. **ὦ πέπον,** "O mellow heart;" a figure from ripened fruit; of frequent occurrence in the Iliad in affectionate address as a term of endearment. Twice it stands in the plur., but then assumes the declining sense of soft-hearted, weaklings. — **ὡς** is the reading of all the MSS., though some of the scholiasts had *ὥς* before them, and that was read by Wolf. — **μὲν,** for the emphatic *μήν.* — **ἐμῷ θυμῷ,** instead of the more usual *μοι,* to display the strong feeling with which he expresses his opinion. — **ὁππότε**; ζ 303, θ 444. — **πάντες**: observe the touch; all turned out by the docks or in the agora awaiting her return; still the busy idlers, eager for anything new; the convoy and home-coming

a great event in their little world. — **ἐλαυνομένην**; supply *νῆα*, as 113.

156–58. **θεῖναι . . . ἀμφικαλύψαι,** dependent by anacoluthon upon *δοκεῖ*, as if *ὡς* were absent; the earliest instance of a construction quite common in Hdt., and found occasionally in the Attic writers. Others prefer to consider the *ὡς* clause parenthetical, and the infinitives used imperatively. With *θεῖναι* supply *μιν*, as 163. The ordinary verb is *ποιῆσαι*, as Ω 611, where Zeus has turned into stone the people of Niobe; but *λᾶάν μιν ἔθηκε* is used of the prodigy of the serpent at Aulis, B 319. — **θαυμάζωσιν,** as those who saw the serpent changed to stone, B 320. — **ἅπαντες**; λ 353. — **μέγα δέ.** Poseidon's wish is to give the Phæacians a lesson for their insolence, and punish them by the destruction of their galley on the deep, and by cutting them off from maritime facilities. Zeus tells him that the prodigy of the vessel turned to stone before their eyes will be the most impressive lesson, standing as an everlasting memorial, and wreaking vengeance on them in ship and crew. Permission is also granted to plant his mountain there if he choose; so that the full warranty of 145 is maintained, and the agency of Zeus is simply to alter his plan as to the ship. A higher poetic interest is thus, in the sequel, thrown about the fate of the Phæacians, as they are left standing about the altar. Aristophanes read *μηδέ*, changing the thought greatly.

160–62. **γεγάασιν**: when the scholiasts say here that this is wrongly used for *οἰκοῦσιν*, because the Phæacians have come from Hypereia, they must either forget that it is the poet who is now speaking, or else make the form an historical present, unless they place the poet very close to the period of his story. Even at the time of the story the removal must have been so distant that a generation, at least, has been born in Scheria. But in every other instance where *γεγάασιν* occurs in Hm., it *may* have the sense "are living," or simply "are;" ζ 62, κ 5, ε 35, ι 118, τ 279, ω 84, Δ 325; and necessarily so in all but the first two. ι 118 refers to the goats on the island before the land of the Cyclopes, and may be quite as applicable to the time of the poet as to the period of the story. Hence, if the historic present be disallowed (on η 103), the poet must have imagined the Phæacians as still

inhabiting Scheria in his own day. — **μάλα σχεδὸν,** sc. *πόλιος*. — **διωκομένη**; another picture of the pinnace driven on by the hands of such oarsmen, 115, 78, 155; μ 180–82.

163–64. **ἐρρίζωσεν**; η 122; not that the vessel was sunk and so set in the bottom of the sea, but that its lower part or the exterior covering (on 168) was extended downward till it reached bottom, and then was firmly rooted there; compare the story of the floating Delos. At the mouth of the old harbor of Corcyra a rock was shown as the identical one. The incident may have been suggested to the poet by some such picturesque object in nature. — **χειρὶ . . . ἐλάσας,** "with hand full prone having smitten it." — **καταπρηνεῖ,** *pronus*, palm down, opposed to *ὕπτιος*, *supinus*, with palm turned up to hold the barley meal in prayer. It adds a more vivid touch to the picture here, as when Apollo strikes Patroclus his death-blow, Π 792. Poseidon uses his trident to break the rock on which Ajax is sitting, δ 506, to stir up the waves, ε 292, to sweep away the Achæan wall, M 27, and to infuse courage into the two Ajaxes, N 59. — **βεβήκει,** plupf., to exhibit the instantaneousness of the act, as A 221, of Athene.

166–67. **Φαίηκες**; θ 191. — **ὧδε δέ τις,** a frequent formula by which the prevailing sentiment of a number of persons is personified in *τις*. It often represents, as here, public opinion. "This remarkable and characteristic creation remains, I believe, the exclusive property of Hm. But perhaps we may discern in the Homeric Tis the primary ancestor of the famous Greek Chorus. Like Tis, the Greek Chorus is severed from all mere individuality, and expresses the generalized sentiment of the body or people to which it belongs, in the highest and best sense which their prevailing standard will allow." Gladstone, Juv. Mundi, p. 437. — **πλησίον,** adjective, not substantive. Ebeling.

168–69. **μοι**; ζ 119.—The subject of **πεδάω** in Hm. is almost always the gods or fate; cf. δ 380, where Menelaus, wind-stayed in Pharos, prays the sea-nymph Eidothee, *σύ πέρ μοι εἰπέ, ὅστις μ' ἀθανάτων πεδάᾳ καὶ ἔδησε κελεύθου.* — **καὶ . . . πᾶσα,** "just now she was all plainly visible;" the contrast seems implied that she is visible no longer (cf. O 251, ι 496), since the change to stone appears to have been regarded by the poet as producing invisibility. This is supported by the old reading *ἀΐζηλον*, B 318, which Cicero had

in his copy, and which he so translates (De Div. II. 30) as to show that he believed the poet viewed the object transformed as covered with a coating of stone, and thus concealed from sight. Compare the language of Sophocles in speaking of Niobe, Antig. 826–27, Elec. 151, and see Am. Journal of Philology, Vol. I. No. 1.

170–77. **τὰ,** proleptic, as so commonly with **οἶδα**; H. 726.—**ἴσαν**: how formed? H. 409 D. 6. Excepting here, *δ* 772, *ψ* 152, Σ 405, this form is from *εἶμι*.—**ἦ . . . ἱκάνει,** "most surely now on me the ancient words prophetic are come." *ἱκάνει*, are come in vengeance on me, not "have occurred to me;" *ζ* 169. This line is also spoken by Polyphemus when, after his blinding, Odysseus tells him his name, and the words of the Cyclops' prophet rush into his thoughts, *ι* 507.—**ὃς . . .**; *θ* 565–69.

178–83. **τελεῖται,** "are being fulfilled." The whole clause from *τὰ* is formulaic, occurring six times after the recital of prophetic words, and the verb is invariably a progressive passive.—**ὡς,** "as;" G. M. 61, 3. This formulaic line is sometimes followed by a hortative subjunctive, sometimes by an imv., as here.—**παύσασθε . . . ὅτε . . . ἵκηται**; on *ζ* 239; cf. *θ* 32, 242, *γ* 355, Δ 53. The aor. gathers with strong emphasis all possible cases into one.—**βροτῶν, τις**; cf. *ζ* 150.—**ἱερεύσομεν**; *η* 191.—**αἴ κ'**; on *ζ* 144, *θ* 496; H. 830.—**μηδ'**; *η* 195.—**περίμηκες**: there may be a question whether this is a mere metrical substitute for *μέγα*, 177, or whether Alcinous sees in the rock before them not only the fulfilment of the first part of the prophecy, but the second also in part. At all events, he does not deem it completely fulfilled, and there stands ever before them the fear of some greater catastrophe, if they obey not the god; and this appears to be the ethical purpose of the poet. Eustathius thinks that the poet has taken this means of protecting himself in the future; if the curious should inquire of him why they cannot find the Phæacians anywhere on earth, he can answer that they have doubtless been destroyed by the god in the later execution of his threat; but if they should be found, he could say that Poseidon had been propitiated by the repentance of the people and by their sacrifice; on 160.

184–87. **ἔδδεισαν**; on *η* 305, *ζ* 20, 121.—**δήμου** appears nowhere

else in this connection, and may be considered really significant, and not mere padding for the line, as Düntz. supposes. The people are all concerned, and for them as a body the chiefs offer their prayers and act as intercessors; on *θ* 157.—**βωμόν,** doubtless in the agora, at the temple of the tutelary deity.

Here the Phæacian episode closes, and the narrative transfers the reader to the waking of Odysseus, and proceeds to describe his adventures in his native land. Only passing allusions are made to the Phæacians in the subsequent books, and these simply refer to the experience of Odysseus among them. With the picture of the whole people gathered in solemn prayer about their patrial altar, the poet leaves one of his most characteristic creations. Though acting merely as a means to an end—that of giving opportunity for the extension of a princely hospitality to the hero at his sorest need, and a resting-place for the recital of his adventures—the means grew into a conception as unique as a people as they are winning in the individual characters portrayed. We have merely to read the bald and frigid narrative of the visit of Jason to the Phæacians on his return from Colchis, in the Argonautica of Apollonius Rhodius, to feel the difference between the master hand of Homer and the weakling imitator of later days. That some of the threads of the garment woven are left floating, where a modern writer would have finished off the woof compactly, is due to the fact that the episode is a means only; but we must remain content to bid farewell, as the poet has done, to this people grouped about the altar, and thank him for the beauties he has spread before us with more than lavish hand.

APPENDIX.

THE DISCOVERIES OF SCHLIEMANN AND CESNOLA.

The tradition that the Troy of Homer was situated in the Troad, on the height now called Hissarlik, about three miles from the Hellespont, was continuous, and apparently unchallenged in antiquity except by Demetrius of Scepsis and Hestiæa of Alexandria Troas, both of whom wrote commentaries on the Iliad. They assumed that the city must have been at a greater distance from the sea, to afford battle-ground for the forces; and Strabo follows Demetrius in locating it at the "Village of the Ilians," and in distinguishing pointedly between Old and New Ilium, although no traces of the elder town were still in existence. Their arguments, however, produced no alteration in the received tradition; on the contrary, still higher and more substantial honors were showered upon the existing site by the Romans through many generations. But when, towards the close of the last century, the account of a visit to the Plain was published by Le Chevalier, who claimed that the site was to be found on one of the spurs of Ida, now called Bounarbashi, some ten miles from the sea, a controversy was excited which resulted in the acquiescence of many scholars in his theory, so that *Ilium Novum* and *Ilium Vetus* became fixed points on our maps of the Troad, and in authorities on Homer pretty generally. In the summer of 1868, the spot was visited by Dr. Schliemann, a retired merchant, who was possessed not only of an ample fortune for the prosecution of researches, but of an enthusiastic love for Homer and a strong belief in the historic reality of his song. He became convinced that Hissarlik, and not Bounarbashi, was the original site of the town, and, after making some slight excavations, determined to apply the logic of the spade systematically to the problem. This he proceeded to do in the autumn of 1871, and continued the work till June, 1873. Across the hill, which is about

400×300 feet, he ran from north to south a wide trench, and uncovered the greater part of the west end. He found the native rock at the depth of 46 to 52½ feet below the top of the hill, and, amidst the accumulation of debris, he recognized five distinct cities, built the one upon the ruins of the other. The oldest included all the space from the bed-rock up to 33 feet from the top, or a layer of 13 to 20 feet; the second occupied the next 10 feet up, or from 33 to 23 feet from the surface; the third, from 23 to 13 feet; the fourth, to 6½; the fifth stratum belonged to the Greek colony of the historic period, which had long been established and its traditions fixed at the period when Xerxes made his expedition into Greece. This upper stratum exhibited remains that were familiar from other Greek sites; but all the others were filled with pottery, and implements of stone and bronze or copper, more rude and archaic than anything that had ever been discovered in Greece (the pottery having its ornamentation cut in the surface while the clay was soft), while of painting there was scarcely a trace. It was the second city that the explorer claimed belonged to the Trojan period, resting his proof upon the fact that the town had plainly been consumed by a devouring conflagration, and from his finding there the "Scæan Gate," the "Palace," the "Tower," and the "Treasure," which comprised golden diadems and other ornaments, cups and vases of gold, silver, and electrum, silver talents, copper axe-heads and lance-heads, a copper shield and a caldron, all closely packed together under a fallen wall near the "Palace" (see above p. 213). Rude as the art proved itself to be, the people of the second, third, and fourth strata were possessed of the means of recording thought by written characters, which have been shown to be similar to those employed by the Cypriotes, though more archaic than anything that has been discovered of the kind in Cyprus.

Not content with his labors in this field, Dr. Schliemann soon after obtained permission from the Greek government to attack the acropolis of Mycenæ with his peaceful but searching weapons, in an attempt to discover what wondrous secret the frowning Lion Gate had been standing guard before through all the centuries back into the dim and legendary past. In August, 1876, he set to work upon a trench running from the Lion Gate into the acropolis towards the south for some distance, with the intention of removing all the superincumbent soil down to the

bed-rock. The first three feet at the surface yielded the usual Hellenic remains; then came a stratum some 10 feet in thickness, which disclosed fragments of archaic painted pottery, rude idols, spindle-whorls of serpentine, etc., with some remains of house walls of stone. About 75 feet from the Gate, and at the depth of 13 feet from the surface, the enclosure called the agora, and described above, p. 111, began to appear. Within this, near its southern wall, were found four *stelæ*, or tombstones, standing upright in a row at short distances from each other. These were sculptured with rude chariot-scenes and ornamentation of spirals in relief. To the east of these was another row of similar slabs, but without decoration. Digging below these, and in their immediate vicinity, the bed-rock was soon reached, in which were found five tombs sunk to nearly the same depth, about 30 feet from the surface. One of these tombs, which lay directly under the sculptured *stelæ*, had contained the bodies of three men lying with their heads to the east, so that they faced the west like the sculptured slabs above them. The faces of two of them were covered by large masks of gold, which have been thought to represent the features of the dead. The head and a portion of the body of one are still so far preserved that a painting was made of them, and afterwards a druggist succeeded in solidifying them, so that they now form a part of the Collection at Athens. The breast of this body was covered with a gold breastplate; across the loins lay a gold sword-belt; and on his right were the two swords with their ornamentation, as exhibited above, p. 214. Near by was a gold tassel, a heap of eleven bronze swords, and a large number of studs or bosses of wood plated with gold, and ornamented with spirals and other devices. The tomb also contained a number of gold cups and vases, more bronze swords, bosses, silver vases, wooden boxes, etc.

In the second tomb, below the unsculptured *stelæ*, had been placed the bodies of three men, and about them were found gold diadems, a silver vase with mouth plated with copper and gold, some terra-cotta vases, idols, etc.

The third tomb had been the depository of three women and possibly of a child, and the bodies had been loaded with objects of gold in great variety—bosses, griffins, lions, stags, cuttlefish, butterflies, swans, hippocampi, eagles, sphinxes, trees, diadems, brooches, scales, lentoid gems, goblets, the vase given above, p. 221, and the female figures of p. 141.

The fourth tomb was larger, and contained the bodies of five men. The faces of three were covered with gold masks, and a fourth mask, representing a lion's head, was also found. A large number of copper vessels lined the sides of the tomb, one of which is figured on p. 218, and another on p. 244. Other objects in great profusion much like those of the other sepulchres came to light, among them the gold *prochoos* given above, p. 153, and the two-handled cup, p. 187. The remaining tomb was small and had but one body.

The excavations were closed by Dr. Schliemann in December, and the objects discovered presented to the Greek nation. Three months after, another tomb was discovered by the agent of the Greek government, outside the circular enclosure, but close to the south of it, below the ruins of a house which Schliemann had excavated; and since then, a sixth tomb has been brought to light within the enclosure during the explorations which have been carried on by the government itself, not only in the acropolis, but in the plain, at the Treasury of Atreus, at the Heræum, and at Nauplia. In the three last-named places, objects have been discovered which belong to the same archaic period as the sepulchres of the acropolis. And to these are to be added the remains from Spata in Attica, and others still more recent from a tumulus at the ancient Acharnæ, close to Athens itself. All these disclose to us a period touching which the remains from Hellenic sepulchres had hitherto been totally silent, and which still lived only in the Lion Gate and a few remains of "Cyclopean architecture," and in the unsubstantial wonderland of poetry and legend upon which these discoveries now set their seal of substantial reality.

Dr. Schliemann resumed his excavations at Hissarlik in 1878; and though the results have not yet been fully given to the public, they seem to confirm, in the main, the conclusions previously reached respecting the earlier excavations. They have, at all events, proved that if the Troy of Homer ever had any objective existence in the Troad, it was on the height of Hissarlik: for tradition declares the former existence of a very important city in that vicinity; the excavations of Schliemann, Calvert, and others, at all probable sites, have shown that Hissarlik is the only one that presents any remains at all commensurate with the demands of tradition; hence this must be the site.

When the remains from Hissarlik and Mycenæ are compared

with those from other Greek sites, certain conclusions are reached which are of importance to the student of Homer, as they are also to any who may seek to trace the development of art and civilization. The objects from Hissarlik find their counterparts at Santorin and in Cyprus, especially in the remains from Alambra in the Cesnola Collection, often referred to in the preceding notes. These have been assigned, on somewhat uncertain data, to the fourteenth century B.C. At all events, they are measurably more ancient than the Mycenæan treasures, which exhibit a considerable advancement on many sides, and a somewhat stronger contact with the East and South, though the style of art is still native in the main, and but little influenced by the great schools of Egypt and Assyria. Their best counterpart has been found in the remains from Ialysus in Rhodes, and they may be referred approximately to the eleventh century. The question then naturally arises, How far do they represent the art of the Homeric poems?—a question that is significant not only in settling the date of the poems, but in determining how far the objects become the means of close comparison and illustration for the poems. The study of the two reveals the fact that in all that relates to the workmanship of the mere handicraftsman, such as swords, scabbards, sword-belts, domestic utensils, etc., the two are so far in accord that the fashion of the Mycenæan had probably changed but little, if at all, in the Homeric period. But the sepulchres at Mycenæ exhibit no work that is comparable to the shield of Achilles, which, in fact, belongs to an entirely different school of art, that of Phœnicia, as seen on the silver-gilt bowls in the Cesnola Collection, the earliest specimens of which that can be certainly fixed are the bronze bowls from Nimrud, that belong probably to the early part of the ninth century. These exhibit a new feature in art and the mode of ornamenting its objects, which had been adopted by the Greeks at least as early as the Chest of Cypselus, 700 B.C., and which produced a revolution in their own methods and a wonderful impetus towards their later perfection in this field. It is the Phœnicians who in Homer are the producers of all the finest works of art, unless they come direct from the hand of Hephaistos, and he may be taken to represent the poetic embodiment in divinity of all that is Phœnician and foreign in art. Hence it is to be inferred that this Phœnician style was beginning in the poet's day to make itself felt in arousing enthusiasm for its productions, but that it had not yet

begun to weaken very far the native style, or to be much imitated in its elaborateness. The poet may have seen something foreign which gave him a simple ground-work upon which to construct, in his wondrous poetic workshop, that beautiful creation of the shield which is unquestionably as far above the art of his day as the summit of Olympus was above the real world he trod. But if these Phœnician bowls had been so highly prized in the day when the royal remains were deposited at Mycenæ, they would have formed a part of the tomb-furniture. Hence the age of the poet must be later than that of those treasures. But between his day and that of the Chest of Cypselus intervene the great revolution in the style of art already mentioned, the expulsion of the Cypriote syllabary, if ever used in Greece (of which we have as yet no evidence, unless z 168–69 is such), and the introduction, or, at all events, the freer use, of Phœnician letters, and a strongly developed myth-making period, all of which appear well established at the beginning of the seventh century. For such radical changes, not to mention others quite as extreme, a period of two centuries would seem a moderate allowance indeed. Hence, on the evidence of art, the age of the poems must be placed about the tenth century, a period frequently assigned to them by the ancients, and which on all grounds is most probable.

The discoveries made by General di Cesnola in Cyprus were begun in 1866, and prosecuted with great sagacity, energy, and success for about ten years on all the sites of noted places in that island. The fruits of his explorations have at last found a fitting resting-place in the Metropolitan Museum of Art in Central Park; and though they are not so immediately interesting to the student of Homer as those of Dr. Schliemann, as coming from sites more distant and less known, they are still of the highest importance in the contributions which they offer towards solving "The Problem of the Homeric Poems;" while to the history of the rise and spread of that wonderful product of human genius, the Greek art of the historic period, they form one of the most important additions that have been set before the present age. As such, they cannot be too carefully studied; nor can the classical student of America ever feel too much self-gratulation that such a collection has found its way to this side of the Atlantic, to pique his curiosity, to incite his ambition towards seeking in unaccustomed paths of classic lore the means of solving

its numerous problems, to bring him face to face with the realities of the past, helping to vivify the dim mental picture of his studies, and to make him realize, as perhaps nothing else could, the greatness of Greek genius in art, which would not rest content with such productions, but, passing from them as from rudiments only, rose to the sublime heights of the masterpieces that stood upon the acropolis at Athens, beside the waters of Alpheus, beneath the frowning summit of the Hyampean cliff, and amidst the soft groves and amorous zephyrs of Cnidus.

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THE END.